

FREE NOVEMBER 09 • NOVEMBER 15, 2006 #676
EDMONTON • SEATTLE • VANCOUVER

NEWS

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AND YOU ARE...?

Alun Lindsay
Fossil Preparator
University of Alberta Laboratory for Vertebrate
Paleontology

What's your job?

My job is to collect and prepare fossils. I officially started in December of '66. I had done a couple field seasons before that.

Anyone ever surprised by what you do?

Not so much anymore. Generally, people today are well enough educated to know about paleontology, they tend to be less surprised and more interested. In the past people weren't as aware of it. But every now and then we do get a comment like "Oh, neat! My cousin has some arrowheads in his basement!"

What are the most important skills for a fossil preparator?

You need good manual control, a lot of patience, and the ability to think around the specimen, see what it looks like before it's uncovered to know what to hit, and what not

to. Physical fitness is pretty important too. Last summer I think I walked more in one day than I had in my life. We trekked six miles up a road, then bushwhacked up to the top of a mountain to a locality, and back down again all in one day.

Where's the most interesting place you've gone?

Probably the High Canadian Arctic on Devon, Cornwallis, and Prince of Wales Islands. We were collecting Devonian fishes and trilobites. I've also been to Argentina and Morocco collecting reptiles and other trilobites.

Of the thousands of things you've gotten to prepare, what was the most interesting?

I find the old fishes from the Canadian Arctic from our M.O.T.H. site most interesting. It's different, it's beautiful, beautiful preservation, and with care, it's easy to work with. The end result is just amazing. I also like the Champ-

seator we have in the museum, it's what got me my job working on that one.

Have the tools or the way you do things changed since you started?

Generally, we use the methods that the early dinosaur collectors did. The biggest difference now is that we have access to power tools and crazy glues. It makes extracting and keeping the fossils together much easier.

Do you expect to ever stop?

Well, if I do finally train a replacement, I still plan on doing contract work. I see doing that until I am incapacitated and nature permits. Even if I couldn't do field work anymore I think I'd still be doing this.

JEFFREY GREENHAUS

SEE

magazine

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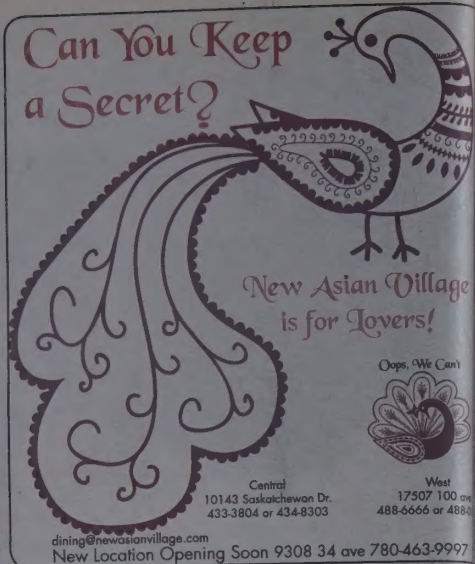
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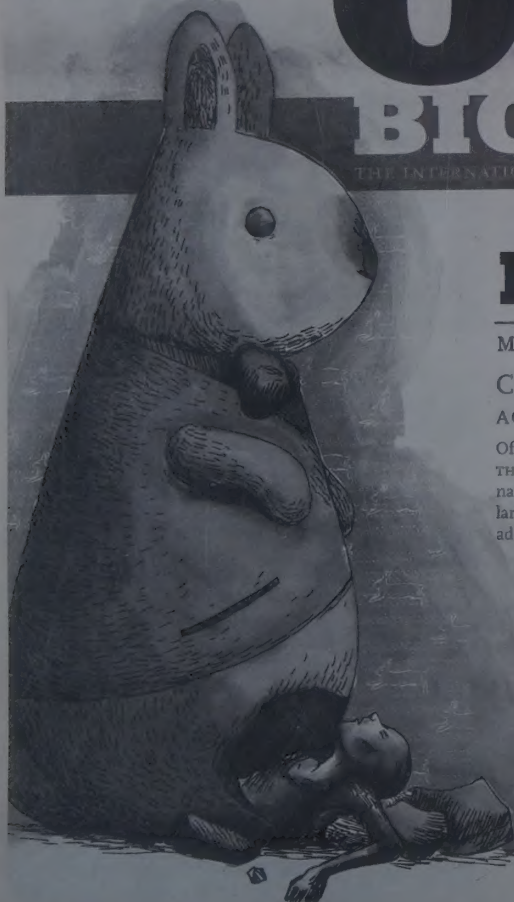
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CAROL OFF IS CELEBRATED AS ONE OF THIS COUNTRY'S MOST ACCOMPLISHED JOURNALISTS.

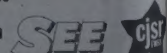
Off will be speaking on her most recent book, "BITTER CHOCOLATE: EXPLORING THE DARK SIDE OF THE WORLD'S MOST SEDUCTIVE SWEET" explores the international cocoa industry and the machinations of Big Chocolate. Off traces the history of the chocolate trade and its evolution under the large corporate directors and discovers the unethical practices creating our sweet fixation. In addition Carol Off is back behind the microphone, currently the host of "As It Happens" on CBC.

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FRIDAY, NOV 3 One of several dozen performers at the Support the Arts benefit at the Starlite Room last Friday night.

JOIN THE ARMY, GET A WORKOUT

WHILE WE'RE NOT SO NAIVE AS TO THINK CANADA CAN survive without an army, the current recruitment ads for the Armed Forces are unsettling.

The "Fight Fear, Fight Distress, Fight Chaos" slogan, played against the backdrop of Canadian rescue missions on our own soil, doesn't have anything to do with the reality of today's army, in which new recruits are required to put in two years of combat service in Afghanistan.

Although the government sold the Afghanistan mission as one of reconstruction, we know now that we're over there fighting an elusive enemy, one that easily mingles with the people we're trying to help. Canada's army, in 2006, is not about saving senior citizens from forest fires in B.C., or learning how to fix helicopters. It's not a cool adventure. With Canadian soldiers on the ground and shooting in Afghanistan, joining the army is about killing, and increasingly, about being killed. Ads that try to convince young Canadians otherwise are at best disingenuous, at worst immoral.

THE BEST OF BOTH WORLDS

EDMONTON'S WITHDRAWAL FROM THE ALBERTA CAPITAL Alliance should be cheered as a step in the right direction, but should also be followed up with some serious efforts at diplomacy.

Too much rides on the co-operation of the region for everyone to just pick-up their toys and go home in a suit. While the examples of Montreal and Toronto clearly show

amalgamation is not the answer, some kind of formal alliance is needed.

The city and regional interests should consider the old metro model used in Toronto before it became the Mega City. Each municipality keeps a local council and the ability to pass by-laws but the region pools resources for transit, policing and social services. The system is more efficient and allows for local control.

JACK'S WACK ATTACK

HEY, JACK LAYTON, WHAT'S UP? FIRST YOU LOSE A PERFECT opportunity to bring the laughable Conservative Clean Air Act to a non-confidence vote (by promising to have a Commons committee help Harper and his boys fix it up, as if it were fixable), and now you're offering to pull an NDP MP from a House of Commons vote so Stephen Harper can go to an EU conference in Finland (Harper cancelled his trip because he was concerned that not being present in the Commons would put his minority government at risk). What are you going to do next Jack, vote for the guy?

GO AHEAD, TOSS SOME CASH AROUND

WE'LL BE GLAD WHEN KING RALPH IS GONE, WE REALLY WILL, and not just because it'll mean the end of the bumbling boob-show he called a Premiership. We're just getting sick and tired of writing about the guy.

The King recently decreed that the province doesn't need to throw any more money at the homeless problem in Calgary, arguing that, "We've already bucked up." Change one

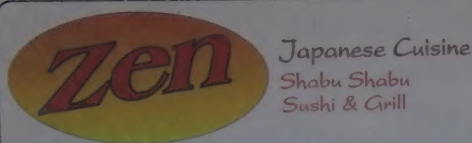
letter in that sentence and you'll be closer to the truth of the situation.

And the numbers on the streets keep growing. Ralph was talking about Calgary's homeless, but his attitude to Edmonton's is no more gracious (we won't mention one particular drunken December eve in 2001). As Cowtown mayor Dave Bronckner says, "Warehousing people is no solution", and amounts to little more than crisis management. True words but, sadly, there is a crisis, and for the time being we need to throw money at it. Lives depend on it.



"HE'S AN ASSHOLE... ALL LIBERALS ARE THE SAME."

- Ralph Klein, quoted in the National Post, on his feelings for Bob Rae.



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THE DISTINCTIVE BUILDING
Can pyramid power match box power?

Safe for now

What does architectural heritage look like?

MISTAYA HEMINGWAY PACES OUTSIDE the River Valley room at city hall, muttering under her breath, obviously nervous as she prepares to defend the Central Pentecostal Tabernacle Church from the wrecking ball.

When asked about the importance of the pyramid shaped building that sits on 107th Avenue and 116th Street, she smiles, remembering her father's obsession with the shape. The late Peter Hemingway had a thing for pyramids, as evidenced by his more famous Edmonton building—the Muttart Conservatory. Something to do with man and the universe, she says. The sublime as expressed in mathematical perfection. It was the 1970s, she says, as if to invoke the spirit and style of the decade.

Now, the Pentecostal congregation has moved away from the city core and the land is owned by GDC Investments. The firm plans to sell the land to a development company that intends to build condos on the site. And GDC has a demolition permit.

But Mistaya Hemingway needn't have worried about the funky house of worship. In a rare decision, the Subdivision and Development Appeal Board squashed the permit. It was a huge win for the family and one that sends a clear message to the planning department, says Curtis Hemingway.

But both Mistaya and her brother Curtis insist that preserving the Central Tabernacle Church goes beyond their father's memory. Now the fight is about preserving Edmonton's his-

tory. The city would be bland without these special buildings, he says. Boxes don't invoke passion or thought. "You may not like them, but you have to recognize that they are different," adds his sister.

Kees Prins, an architect who worked with Peter Hemingway on the building, stressed the importance of Hemingway's work on the international stage, saying he put Edmonton architects on the map.

The buildings also hold a spiritual significance to residents. Previous congregant Linda Wright noted the Central Tabernacle's leadership role in fostering churches across the city, not to mention it's yearly singing Christmas tree event.

But the church was not saved on the basis of historical or architectural importance. The siblings, along with a close group of supporters, successfully appealed the demolition permit based on a technicality.

While the appeal board has not issued an official written notice of their decision yet, Curtis Hemingway says the current owners should have submitted plans for re-development along with the demolition application.

After being recommended for preservation by the Edmonton Historical Board and the Historic Resources Review Panel, a historical designation was turned down by the planning department. The buildings simply weren't old enough to be considered under current historical designations, says Mark Garrett, manager of development and compliance in the city's planning department.

In order to be considered for a historical designation, buildings must be at least 50-years-old and the current owners must be willing to co-operate with the designation. In this case, GDC Investments had already struck a deal to sell the land to condo developers. They'd gone too far in their own planning for a designation now, they argued.

Garrett warned that nothing is clear at the moment and GDC Investments could re-apply for a demolition permit even before the usual six-month period imposed for re-application. It all depends on the exact decision of the subdivision and development appeal, he says.

GDC's lawyer, Kim Wakefield, warned the city not to make "willy nilly" historical designations or it will face financial repercussions.

The problem is most people don't think of modern buildings as having historical importance, says heritage planner David Holdsworth. He points to the 1980s when many of the city's Edwardian buildings were torn down. Now residents lament the loss. "The Tabernacle is the tip of the iceberg," he says. "There are far more modern buildings that are too young to consider that we should really be thinking about."

The city is in the process of adding about 100 modern buildings (up until 1960) to its historical registry. The Historical Resources Review Panel is currently looking at the building's individual merits. "They may be dated now, but it's like flared jeans, they'll come back again," he says with a chuckle.

ANGELA BRUNSON

Preventing another riot on Whyte

Organized chaos downtown suggested as an alternative

THE EDMONTON OILERS' PLAY-OFF prospects could have some big repercussions again this year, thanks to the civic hangover left around town after the now infamous Whyte Avenue riots.

During last year's run at the Stanley Cup, several nights of celebration on the Avenue caused damage to local businesses and some controversial arrests. The police presence on those nights cost the city \$2.1 million. All of which has councillors, businesses, and residents looking for better solution.

Proper planning and entertainment would prevent violence, said Shirley Lowe, the executive director of the Old Strathcona Business Association.

"You can only high-five and yell 'Oilers!' for so long before you start looking for something else to entertain you," she said. That's what people get destructive. But few people are promoting Whyte Avenue as the appropriate venue this year.

During the city council debate on

whether to foot the bill for last year's celebrations, Ward 1 councillor Karen Lebovici questioned whether Whyte Avenue is the right place for the celebration. She suggested a planned celebration in Churchill Square might be the solution.

work because that's a completely different group," she said.

Aron Schiff lived on 101st St. and Whyte Avenue during last year's events. The 23-year-old thinks moving the celebrations is a good idea and suggested beer gardens at

"ridiculously high."

Lowe points to tactics used in New York's Times Square on New Year's Eve, when the city removes all benches, signs, and garbage cans. Police fence off the area and pat down everyone entering. But that's for only one night; play-off season could see partiers out for several nights, or weeks.

The police aren't excited about holding an Oilers party at Churchill Square. Jeff Wuite, a police spokesperson, said splitting the crowd would further stretch police resources.

He's also doubtful about closing the avenue.

"There is no way we could shut down Whyte Avenue every night for three months, it just wouldn't be practical," said Wuite.

ANGELA BRUNSCHOT

"You can only high-five and yell 'Oilers!' for so long before you start looking for something else."

SHIRLEY LOWE, OLD STRATHCONA BUSINESS ASSOCIATION

The vote to provide the funds was unanimous, but she said: "We don't want to be doing this again next year."

Lowe would be tickled pink if the city organized a celebration in another part of the city, but isn't sure that would improve the situation in her neck of the woods.

"Having the celebration at City Hall the Tuesday after isn't going to

Churchill Square would draw people away from the avenue.

"Then we're not spending millions on overtime for cops," he said, adding that he found the police presence at last year's celebration

Towards affordability

New pilot projects mark "Housing month"

HABITAT FOR HUMANITY CEO ALFRED Nikolai couldn't be more excited about the city's latest pilot project.

The city's two-part Cornerstones initiative aims to build more affordable housing across the city. The first rebates municipal fees on developments that include affordable housing units. The second provides rent supplements to residents.

For Habitat, rebated fees mean more money goes towards building houses rather than city coffers. For a modest new building, these fees can add up to five or six percent of the total cost, the Housing Industry Forum estimates. That percentage is significantly higher for this group, Nikolai said. "I think this is a fantastic way for the city to help us."

But the project also specifically targets commercial property companies. If a company already has plans for a large apartment building, they can get the municipal fees for the entire project rebated if they include some affordable units.

Mayor Stephen Mandel acknowledged the project as just a drop in the bucket, and said he wants more affordable housing built.

Partnering with the federal and provincial governments, the city also started a rent supplement program, further inching towards its goal of 2,500 affordable housing units. Both new initiatives are designed to have

affordable housing established across the city.

The second part of the Cornerstones project gives \$200 a month rental subsidies to 400 needy residents. The subsidies are given out based annual household income, the percentage of that income that is currently spent on rent and the number of dependents. The program will last for five years.

Funding comes from all three levels of government with \$1.25 million each from the federal government and the province. The city is fronting the lion's share at \$2.5 million. Capital Region Housing Corporation will administer the program.

Boardwalk Rental Communities will supply 200 units over the five-year project. As individual units become available, Boardwalk will reserve them for this program.

Broadwalk has also promised slightly lower rents and a maximum damage deposit of \$300 for supplement recipients in their buildings, said Jay Freeman, director of city asset management and public works.

The city hopes the funding will be available this month, to coincide with its declaration of November as housing month. The Alberta Housing Coalition conference also takes place in the city, starting Nov. 9.

ANGELA BRUNSCHOT

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FEATURING DR. STEPHEN BEZRUCHKA

Since the mid 1990's Canada has dropped from one of the top two healthiest countries in the world, to somewhere near 10th place. This has brought about much debate surrounding the issues of health care in Canada and how it will be regulated in the future. The task at hand is to discuss and consider what policies will most benefit the health and well being of Albertans.

Dr. Bezruchka will speak on how the gap between rich and poor affects health of society as a whole, the dangers of a two-tiered system and how other societies have used the wealth of natural resources to benefit the society as a whole rather than increase the gap between wealth and health.

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42. Cure what you've been Jonesin' for.

JONESIN' CROSSWORD

by Matt Jones

42

43

opinion

Brats destroy life

Save civilization: love your kid or park him

FIRST OF ALL, I HAVEN'T FORGOTTEN what it's like to be a child. Being carefree, idiotic and full of imagination—not to mention terribly irresponsible—are qualities I'll fight to the death to maintain against a full planet of tattooed reptile warriors, licking their scaly beards with anticipation as they slip into their gemstone exoskeletons, teeth bared to bite through crammer sweat and webs of blood veins. Or anything metaphorically equivalent.

But what I'm saying is that in general, kids are all right with me. Except, of course, all the shitty ones.

Oh, shitties. Why can't you just disappear into little underground zoos? It's a pretty commonly understood fact that only bad children get real attention, which makes them worse. Blanket condemnation is unfair to all the cute and quiet munchkins riding the bus everyday, harmlessly dancing in circles and getting excited about Christmas. Now when my friends and I dangerously tilt our blood alcohol levels and begin to publicly erase years of indoctrination about stooling on the sides of ugly condos, society has lucky recourse.

We can be happily handcuffed and hurled to the icy pavement by John Law, entrapped by decoy break-in vehicles or simply eased into shame by the looks of concerned citizens who don't want to hate their own streets. A fair touché, and P.S. our outbursts are rare enough.

But think of all the brats scrambling out of rudely monolithic strollers everywhere. The noisy, horrible, uncontrolled scream machines who make being in public such a skin-cracking trip. What to do about them? Well, you know whose fault this is. For despite all the rare and truly ill mini-murderers out there,

terrible parenting is the nucleus of society's doom. So let the major crescendo in this fugue be a simple plea: if you're a crap parent, stay the fuck at home with your "no-neck monsters," to quote *Cat on a Hot Tin Roof*. Seriously. Stay. Home. No theatres. No airplanes. No malls. For years.

But how to tell if you're no good? Well, do you exclaim false threats at

your children, such as "I'll never talk to you again" or "I'll leave you here if you don't shut up"? Or consider this: do you yell at your kids to stop yelling or pull their arms to quell their mindless lashing? Do you, in effect, hang your little dictators for their own violence? Now what could anyone possibly learn from this but hypocrisy?

I don't want to hear a peep of speculation that I don't understand what it's like to have kids; that I could never even describe the heat-of-a-thousand-suns warmth of their little smiles and poopies. That's an "us-them" cop tactic, like the EPS's self-made martyrdom after going through soul-crushing "you're shit"

boot camp, enduring invasive polygraphs, and being told they're special heroes for having endured calculated internal torture.

Because, to be honest, I really don't want you to lock your kids up. I want you to do what I saw one mom do the other day and hug and kiss her temporary brat into some one I didn't want to feed to pigs.

More than anything, we desperately need your normal, well-adjusted secular kids out there—an infinity of them—before the staggering birthrate of the indoctrinated fundamentalists rolls over us and destroys us all in the name of defining a God that never existed in the first place. For starters.

Do you exclaim false threats at your kids, such as "I'll never talk to you again" or "I'll leave you here if you don't shut up"?

RANT ACID

SECURITY DICKS

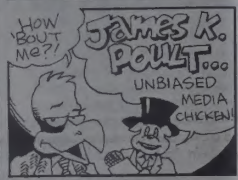
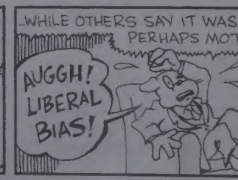
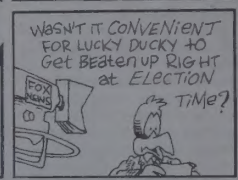
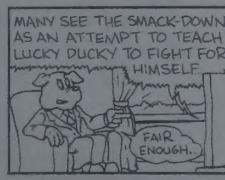
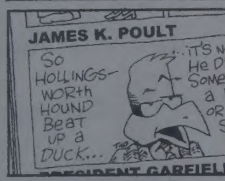
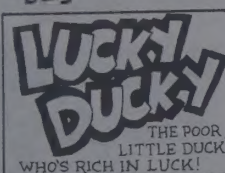
To the security guards protecting the Royal Alex Hospital: it was inspiring to watch you throw that homeless old man out of your parkade last Friday. His shopping cart full of everything he has in the world certainly was an eyesore in a furling construction zone. And your jobs must be very important if they send four of you to handle a 70-year-old homeless guy who had faithfully visited his wife twice a day for four days. You must have a crew of like 800 to send that many for him. Use your fucking heads! He doesn't have a car! Or do you want to charge him in cars to park his blankets and clothes and tarps in a dark corner on your property? Show a little compassion, you dicks! He was blind in one eye, maybe next time you could be too.

A friend indeed

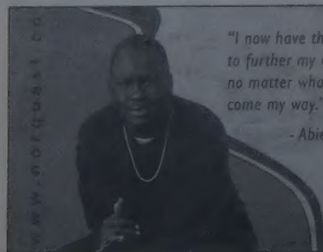
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Please limit your rant to 100 words or less.

TOM the DANCING BUG



BY RUBEN BOLLING



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RE:READING

CONSIGNMENT LIT

MENTION THE WORDS "CANON FORMATION" these days in a coffee shop and those eavesdropping will, no doubt, think of the war in Afghanistan. But contrary to the odds, we recently found ourselves in a lively debate that would have made literary academia swoon, circa 1994. Not about canons (the artillery device invented by the Chinese in the 13th century) but canons (the big list of Important Books that constitutes our idea of literary history).

You know, Beowulf, Chaucer, Shakespeare, etc., some other guys. Frankenstein, maybe a few lines of Percy Bysshe and his boys, and then The Colour Purple and Underworld. All these books you're meant to read in order to receive society's "well-read" label are canonical. (The word originates from the Greek, for "rules", but is used in literary studies in the sense accrued from the selection of particular books over others for inclusion in the Bible.)

The argument was about whether the canon, traditionally construed as the writings of lots of dead white men, should be updated to include the writings of women and non-white individuals. Our point was that any given society tends not to read books it feels are irrelevant to its present situation. The canon has only the illusion of being timeless and universally relevant; really, it is a societal construction that furthers the aims of those in power who endorse it. Thus, the more ladylike and brown faces, the merrier (Consider Gertrude Stein, the foul-tempered dyke who wrote various works that torment English students and others who must read her work to please authority figures. Her oeuvre includes the ironically titled poetry collection Tender Buttons. She was a big nobody before Second Wave feminists pointed out that not too many misogynists working and partying in Paris' Left Bank were female. So they hauled her aboard the good ship Canon).

So, in the spirit that society digs deep to encourage narcissistic reflection, let us mention some of the ways in which historical revisionism is alive and well in the world of words.

Penguin Canada has announced that, for the 100th anniversary of Anne of Green Gables, it will publish three new volumes, including a prequel, Before Green Gables.

If you can count on your fingers, you'll figure out that the original *Lucy Maudie* is not gonna have much to do with this latest installment. After Penguin editor Helen Reeves conceived of BGG, she asked Nova Scotia children's author Budge Wilson to



LUCY MAUDIE

write the book. Struck, according to Guill and Quire, by the "extraordinary character" of Anne, Wilson agreed to the project.

And because venerating the trashy juvenilia of women who had a literary career before committing suicide satisfies some social obsession, Sylvia Plath's newly discovered poem is the talk of the town. *Ennui* was written in 1955, apparently in response to Fitzgerald's *The Great Gatsby*, while Plath was an undergraduate student at Smith College. Following her death, it resided in the Sylvia Plath Archive of Juvenilia at Indiana University. Blackbird, an on-line literary journal, has published the poems at www.blackbird.vcu.edu.

If we may brazenly opine, the following lines are indeed worthy of preservation: *Jeopardy is jejune now; naive knight finds agree out-of-date and dragons unheard of, while blasé princesses indict tilts at terror as downright absurd.*

AROUND TOWN

NOT STRAYING FROM THE THEME OF revisionism, allow us to highlight the following event around town this week: *Aboriginal Storytelling* is happening at 2 pm on Saturday at the Calder Branch of the Edmonton Public Library. A local Elder will be telling traditional stories in Cree, with English explanations. There will be drummers and refreshments.

And Michael Redhill, editor of our favourite journal, *Brick Magazine*, is reading at *Audreys* on the 15th, at 7:30 pm, to promote his latest novel, *Consolation*. (As far as we know, he's one of those white men. But we like him, nonetheless...)

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food and drink

GOLDEN THAI

Food is a different matter though



er men in the industrial area who equate more with better. So there it is. I have a jaded opinion of buffets.

What started off in 18th century France as a meal preparation designed to display the wealth of the host as measured by the opulence of the furniture and serving dishes, is now nearly synonymous with obesity. The notion of a Thai buffet offends me even more, as Thai food is meant to be fresh and delicate, not something heaped in great greasy portions onto a steam table with a sneeze guard.

Admittedly, the fact that they serve a buffet left me dubious about the type of restaurant I was in. So, I let my son pick an appetizer (dumplings, deep fried about—\$7) while I chose one for us as well (squid cake... how bad can that be?—\$7), and then I went straight for the litmus test and ordered a Pad Thai.

To be honest, I didn't expect much from the appetizers largely owing to what we chose, and I didn't get much. Neither of the deep-fried bundles with sweet goosy sauce for dipping seemed very Thai to me, but I didn't expect anything else either.

We have been witnessing the slow erosion of a food-style in the past 10 years where Thai cuisine is concerned. With its increasing popularity, there has also been, in my opinion, a decrease in quality.

I'm not sure why it has taken place, but the unique and flavourful techniques of Thai cuisine seem to be moderating toward meeting the expectations of a North American palate. So, you never really know what to expect of a Thai restaurant anymore. But that's why I ordered the Pad Thai. Pad Thai is a barometer of the authenticity of a Thai restaurant for me.

A proper Pad Thai is simple in its preparation, but very complex in its taste. The rice noodles should be tossed in oil and garlic, with a touch of tamarind paste and fish sauce,

and a touch of red chili peppers. The truly authentic also incorporates dried shrimps, but I think a bit of tofu or chicken is likewise acceptable.

Once everything is nicely warmed/cooked, an egg should be stirred into the mixture, and the whole thing is then topped with crushed peanuts, cilantro, bean sprouts, and lime juice. Simple, but amazing.

Well, there I was—with a raw chewy noodles hanging from my mouth that I couldn't seem to bite through or swallow, and all I could taste was burnt oil and some sort of goosy sauce, thinking "Please, please, please don't come and ask how everything is." While a part of me was afraid of the question because of my predicament, which wouldn't allow me to speak, an equal part feared the answer that I would give.

This was most definitely not the light and pleasing Pad Thai that signals quality. This was the heavy, goosy Pad Thai with relatively little flavour other than oil that signals a cuisine in decline.

Granted, what I had may not necessarily have been a valid sample of the menu upon which to base such strong opinion, but it was enough for me to know I probably won't go back.

MONTE KRUEGE

Thai, caramba!

Darathai disappoints in quest for authenticity

DARATHAI

7137 Argyle Road, ★★☆☆

"OH CRAP!" I THOUGHT AS I HUNG MY head over my plate trying desperately to bite through the nearly raw, rubbery noodles. "Please, please, please don't come and ask how everything is."

In hindsight, there was no need to worry as the waitress never did come to check on us, but there was a certain kind of urgency at the moment, as I sat there unable to

sever the cord tying the noodles on my plate to the ones in my mouth. My son nearly got a nose-bubble from laughing so hard. I also remember thinking to myself, "How the hell did I get into this predicament?"

It started off innocently enough. Like most Saturdays of late, I found myself frantically taxiing kids from one soccer center to another, while stopping briefly in between to the shoes, fill water bottles, and act as Switzerland among warring nations

(i.e. break-up arguments started over things such as, "He looked at me," "No I didn't...").

Amid the chaos, we had some time to kill between games, and although it wasn't enough time to go home, it was enough for me to slip into a restaurant with my son, and steal a few minutes of civility. So, we popped into Darathai.

Luckily, we missed the lunch buffet that runs Monday to Friday and is no doubt designed to serve copious amounts of sub-par food to larg-

RECOMMENDED

RECENTLY

FRENCH

LA TABLE DE RENOIR (10046-101A Ave.) I can't think of a better way to spend your lunch hour or a warm summer evening than sitting out on La Table de Renoir's patio enjoying one of their traditionally prepared Provencal classics. A nice touch of cafe culture here in downtown Edmonton never hurt anyone. ★★★★★ (July 2006)

FUSION

L'AZIA (10200-102 Ave.) Something for everyone hardly begins to describe L'Azia. A great place for group outings or fun evenings

for two in warm and inviting surroundings with good food. If you can't find something on their extensive menu to fit your taste and budget, it's your own damn fault. ★★★★★ (April 2006)

MIDDLE EASTERN

KAMIL'S TURKISH CAFE & RESTAURANT (12408-118 Ave.) If you're the type that can relax and just go with the flow and not be too off-put by Kamil's location and informal nature, you might have a new favourite little spot for some down-home Turkish food. ★★★★★ (Aug 2006)

LUNCH

LATIN DELIGHTS (BOARDWALK MARKET, 10320-102 Ave.) If you're on a lunch break from an office tower or out poking around the farmer's market on 104 St. and suddenly find yourself all sort of pedish, why not pop

into the Boardwalk Market for a churasco from Latin Delights. These little sandwiches are pure, simple, and tasty. Perfect street food. ★★★★★ (Apr 2006)

ARBOUR RESTAURANT (RUTHERFORD HOUSE, 11153 Sask. Dr., U of A Campus)

The perfect place to take your wife's mother's second aunt twice-removed if you need to entertain her for an afternoon and listen to stories about how things used to be back in the day. Try the sandwiches or the afternoon tea. If this is your thing, this is your place. ★★★★★ (Sept 2006)

DELI

COL. MUSTARD'S CANTEN & CATERING CO. (10802-124 St.) Oh my God! Comfy and casual in great surroundings doesn't even begin to describe the feeling you get in Col. Mustard's. It's a little pricey

for a sandwich and a bowl of soup, but given their dedication to quality, it's worth the extra cost to ensure superior products. ★★★★★ (May 2006)

SPANISH

LA TAPA (10523-99 Ave.) A great little Spanish place. If you can, try to get a seat on the patio, drink sangria, spend some time putting a good selection of tapas together, and then relax. If you follow these directions, you should be in for a fun night. ★★★★★ (July 2006)

KOSHER

CAFE LEVI (Europa Boulevard, WEM) You've got to be meshugina if you think there's any better place for falafels in Edmonton. The next time you're at the mall and need a bite, do yourself a favour and give this kosher food counter a try for an orthodox take on

traditional mall fare. ★★★★★ (May 2006)

CHINESE

NEW TAN TAN (10133-97 St.) If you're an old dim sum veteran, you'll probably be happy enough with the New Tan Tan and its somewhat "rugged" style. But if you're new to this type of service and are looking for a dim sum for dim-dums first time experience, you might want to try someplace a little less... haggard? (Oct 2006) ★★★★★

MEXICAN

ACAJUTLA RESTAURANT (11302-107 Ave.) Tacos, pastels, and tostadas, oh my! A variety of dishes—from typical meat and dough-based hand food to full-on meals with plenty of rice, refried beans and tortillas. Simple and delicious "home cooking"-style food. ★★★★★ (Sept 2006)

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Scene but not herd

Urban population redux for the 21st Century

ESTRANGED PROXIMITIES

COMMONSPACE
Jrnl. Sat. Nov 25, Latitude 53 (10248-106 St.)
info: 423-5353 or www.latitude53.org

"What men call love is very meager, very restricted and very feeble, compared to this ineffable orgy, to this holy prostitution of the soul that abandons itself entirely, poetry and charity included, to the unexpected arrival, to the passing stranger." — Charles Baudelaire, "Crowds"

SPEAKING OF THE ALLURE, THE irresistible social devastation of crowds, poet and art critic Charles Baudelaire was arguably the first to record the social phenomenon of the urban growth explosion. A relatively new phenomenon in the mid to late 19th Century, the constant proliferation of crowded streets marks the rising of the urban metropolis—a clear signifier for population density.

The two artists currently showing at Latitude 53 express our continual

fascination with crowds, capturing the 21st Century's dilemma of rising urban population in Berlin, Banff, and everywhere in between.

The North American premiere of Patricia Reed's *Estranged Proximities* brings together a series of new media and ongoing site-specific work from the Ottawa-born, Berlin-based artist. From the text-based phonetic rendering of estrangement in "Transcribing Brouhaha" to the three-channel video installation of

"Waiting in Agitation," Reed captures the alienation of contemporary urbanity—of being caught in the midst of everywhere, anywhere, and nowhere.

In the latter (Edmontonians are privy to its world premiere), individuals are candidly caught sitting on a public bench, which has been Photo-shopped onto a clinically white background onto which are projected the slightly nervous interactions between seated individuals. It quickly becomes clear that the action of each individual is looped, that they are strangers to the people next to them, and that any and all interaction has only been implied through socialized (and unconscious) body language.

This bench full of strangers could be found anywhere and anytime (as she recorded over a period of time), and Reed is asking us to look at how we behave in public, yet solitary, situations.

The standout piece, however, is 2005's "Polyrhythmy," a series of large-scale photographs of pedestrians. Projected onto a clinical white backdrop as well, the blurred actions of passing strangers evoke contemporary urban life. Time-lapsed

depictions convey a sense of movement, yet the stillness of the image forces the viewer into awareness. You are caught in a flux—of people, of movement—and you realize that this is nowhere and everywhere at any given moment.

Closer to home, Banff Centre staff member Tara Nicholson returns with *Commonspace*, a work in progress that showed at Latitude 53 in the past year.

Originally consisting of photographs documenting the low-income housing shortage in Banff, the project has expanded to capture the private spaces of those who call this tourist town their home.

Consisting mostly of portraits in bedrooms and parties, Nicholson's display attempts to capture the intimacy of her subjects' transient lifestyle, caught between "living in the moment" and "home." With a migrant workforce and the majority of its population under the age of 35, Banff is represented here as an ongoing overcrowded party: sinks and table tops overfilled with empty beer cans, bed-headed boys and girls caught in close quarters, and the dilapidated state of living in overpopulated clutter.

Large scale photographs of the pristine Banff landscape bookend the main wall of photography, possibly connoting that the transient reality of living five to a house in Banff is an experience unique to a city surviving solely on its tourism industry.

AMY FUNG



PRIVATE SPACE
The subjects of *Commonspace* exemplify Banff's transient lifestyle

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GOOD 'OL BOYS
Red Ram take a step back, look forward

A blast from the past

Red Ram takes trip down memory lane with *Stars Ablaze*

NEW FAN CD RELEASE

W/ The Fabulous Bee Feeders, Casanova Playboys. Sat, Nov 11, Starlite Room (10030-102 St.), 8 pm. Info: 428-7827 or www.starliteroom.ca, \$10

BY NOW, OUR HIGH SCHOOL DAYS ARE simply hazy memories of adolescent stupidity, but for Edmonton-based singer/songwriter Mark Feduk, the layered maturity of his latest project Red Ram, falls back on the sounds he meddled with back in those days.

According to Feduk, Red Ram's formation wasn't planned. Fellow friend and musician Doug Organ decided to record some songs like they did in high school—just for fun—but when they realized that their old lighthearted style had refined itself into a full-fledged, three-dimensional being, releasing a record and forming a new band were the next logical steps to take.

STANDING UP RAM

"We've kinda come full circle," explains Feduk over a cup of coffee at the Sugar Bowl, reminiscing about how one of his former high school bands, Ants On A Log, used to play in the exact place he's sitting. "We were dabbling with all these sounds and stuff back in high school, but they're still cutting edge because, back then, we were really into stuff that was unknown and brand new. It's interesting when it's considered innovative, especially when it's stuff we've done in high school."

Red Ram isn't the only project he has on the go. Feduk is also a mem-

ber of the alt-country band The Uncas, and similarly, the rest of his band mates—which includes Organ, drummer Bill George, and guitarist Sean Brewer—hail from such groups as The Fabulous Bee Feeders and Portal. As is usually the case with musicians who are a part of multiple bands, though, promoters have brought up the prospect of loyalty issues emerging down the road but, according to Feduk, everyone has been supportive with the juggling act that's ensued.

Feduk does admit that Red Ram, in comparison to The Uncas et al., may be slightly on the more mature

spectrum."

Red Ram's debut album, *Stars Ablaze*, features a sound that blends electronica and rock, giving it an interesting '80s feel that's clean-cut and sophisticated. Most of the record's originality and spunk, according to Feduk, can be attributed to the quartet's wide array of musical backgrounds, such as jazz and country, as well as to the fact that they had something specific in mind with each and every song.

But aside from being exemplary of the quartet's ever-growing knowledge and explorations of the musical world, *Stars Ablaze* is sort of a pre-

son scene for so long has seasoned Feduk and the rest of Red Ram, allowing them to take not only a more mature outlook while creating music, but also gain a sharper eye when judging the nature of the industry itself.

SHORT SUPPLY

With an upcoming CD release party and being Sonic 102.9's Band Of The Month for November, Red Ram's cultivated opinions are evident on *Stars Ablaze*, giving it a quality that truly allows them to stand apart from the multiple other bands that are ultimately tied to them.

"One major way [we're different] is that these songs are much shorter than a lot of our projects would normally do," Feduk says. "The Bee Feeders, the Uncas—they're known for longer, more expansive songs. But on this album, part of the process was being concise."

"We make them longer live if we want, but on the album, if you notice, they're all around three to four minutes long," Feduk continues. "Part of that is because it's also geared towards radio play, but it was also an artistic decision to keep things concise. The culture we live in here is hectic, and nowadays, when it comes to listening to music, people are basically channel surfing on the Internet and, sometimes, I think shorter songs lend themselves [to it]. I think over time, you'll see songs get shorter and shorter, because it's just the way things are going."

AMANDA ASH

"The culture we live in here is hectic... when it comes to listening to music, people are basically channel surfing."

MARK FEDUK

and directed end of the musical gamut, but he's quick to mention that their other projects are always maturing as well, and that playing two incredibly different genres can be quite appealing.

"The Uncas is my fun project," Feduk says. "I've never had—and I doubt I ever will have—as much fun playing music as I have with The Uncas. It's just so rowdy, and people just have so much fun at our shows, whereas it's hard to create that with a more serious project like this. But it's nice to have two different sides to

send-day attestation of Feduk's high school endeavours.

"I think it's kind of a relief, because back in high school, we never put out an album, which was always a big regret," Feduk says. "When you're young, you just don't know; you don't have a manager or anything, but now that I've had the experience with The Uncas and everything, I know how to put this all together—not just the recording, but the whole thing, like putting a band together and doing publicity." Indeed, being a part of the Edmon-

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MUST-SEE SHOW



ELECTRIC SIX

■ Fri, Nov 10, New City (10081 Jasper Ave.), 9 pm

The kings of silly disco rock bring their musical glitz and glitter to the New City stage once again! As they've been known for singing, "It would be awesome if we could dance..."

ROB SZABO, PETER KATZ

■ Fri, Nov 10, Sidetrack Café (10238 St.), 7 pm

Workhorse musical poet brings weary traveler spirit to the stage. A voice of tremendous power and whimsy.



INNER SWIFT

■ Fri, Nov 10, Power Plant (U of A), 8 pm

Genre-bending grooves with a socio-political conscience—pitch-perfect for a student crowd. What more do you need?

EDMONTON JAZZ ORCHESTRA WITH CHRIS ANDREW

■ Sun, Nov 12, Royal Alberta Museum Theatre (12845-102 Ave.), 7:30 pm

Kent Sangster's EJO jazzes it up at the Museum with acclaimed pianist Chris Andrews performing the works of Duke Ellington, Count Basie, and Gil Evans, among many other timeless classics. Hot diggity!



AMIR SULAIMAN, BELUKEM MUHAMMAD

■ Fri, Nov 10, Convocation Hall (U of A), 7 pm

Renowned spoken word poet, writer, speaker looks to educate and enlighten crowd about Muslim culture, alongside local producer Belukem Muhammad with whom he recorded the collaborative album *Daylight*.

Portraits of a Same Boy

Steve Coffey sings a landscape of memories

STEVE COFFEY & THE LOKELS

At The Mike McDonald Broadband, Thu, Nov 16, Siderack Café (10238-104 St.), 9 pm, info: 421-1326 or www.siderackcafe.com, \$8

"DAD WAS A STEEL GUITAR PLAYER in a western swing band back home in Winnipeg," says Steve Coffey, "and I spent a lot of nights going to sleep listening to old country swing tunes. At about 14, when I moved to Alberta with my mom, I picked up guitar. My biggest influence was Johnny Cash but my older brother was a huge Merle Haggard fan, so we always had this fight going on about who was best."

Not a bad choice to have to fight over, considering Cash and Haggard are both tunesmiths of the highest order.

"I guess Johnny Cash had the biggest effect on the whole creative aspect of my career, but I wouldn't really say I studied any kind of style," he adds. "I'm self-taught, didn't take lessons, and one of the things that sticks in my head is my old saying 'Why kick the shit out of somebody else's music when you can kick the shit out of your own?'"

When Steve Coffey hits Edmonton, he'll have *Same Boy*, a new full-length CD including a six-song DVD set to show off along with the opening of an exhibit of his original paintings.

As a veteran of the prairie roots music scene, Coffey piloted Talk-

LIKE Joe and The Kitchen Boys through the '90s, traveling the landscapes he loves to depict on canvas as a painter, before teaming up with a like-minded group of individuals called The Lokels a few years ago.

Talents in their own right, Russ Baker (guitars and vocals), Dave Bauer (guitars, mandolin, banjo, and bouzouki), Lance Loree (pedal steel and guitars), and Pat Phillips (percussion) have helped Coffey on a very personal musical journey through a landscape of a different sort—one textured with feeling, passion, and memories.

"For me the songwriting process is quite similar to painting. I may be moved to write a tune by hearing someone's story or thinking about something in my life. I call [songs and paintings] 'memory snapshots.' There's this overused phrase where people say they are a 'conduit,' but it really applies to the way I create songs."

Of course creating the song is step one. After that, it has to be interpreted, recorded, and presented.

"That's where my guys come in. There's not a lot of ego involved with my songs and me. I'll bring something to the studio or the rehearsal and we'll bash it around until we think it works. Sometimes it doesn't sound anything like what I had in my mind when I brought it in, and sometimes it's identical."

Listening to *Same Boy*, recorded in



COFFEY MATES

Where would Steve Coffey be without his Lokels?

about a week at an old Ounonset hut in Okotoks just south of Calgary. Coffey's varied and sometimes very personal inspirations are laid bare.

Case in point: on "For Healing," the up-tempo melody belies the serious nature of the song.

"That's a very important song for me on the album," relates Coffey. "It chronicles a stumble in my marriage, and how that was repaired."

Another, "Two Brothers," tells the story of Coffey and his brother traveling to Winnipeg after their father

passed away in 1997.

"It was just me and my brother in his big truck, traveling across the prairie. We learned a lot about each other, and I even began to appreciate some of his music."

The 14 songs on *Same Boy* are often touching and uniformly well crafted. They're wrapped in compelling melodies, earmarked by Coffey's distinctive, slightly nasal vocal delivery, with superb musicianship throughout.

"We'll do two full sets and have

CDs to sell," says Coffey of his upcoming Siderack performance with the Mike McDonald Broadband, "plus t-shirts based on a picture my daughter Grace drew when she was five. It's a really neat image of a guy and a guitar, and she makes \$5 off every shirt."

The following evening, Coffey's exhibition of original paintings opens for a two-week run at The Front Gallery, with a trio performance by the Lokels.

CAM HAYDEN

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IN THEATRES

NOVEMBER 24, 2006



EDMONTON FOLK
(L to R) Vinson, Schultz, The Vissia Sisters, Shannon Johnson (The McDades)

FRANÇOIS MARCHAND THE FM DIAL

FOLKIES NOMINATED

IT'S NOW OFFICIAL! THE CANADIAN FOLK Music Awards are fast approaching and the nominees have been revealed. And surprise, surprise: Edmonton is incredibly well represented for this year's CFMAs (which will take place at the Myer Horowitz Theatre on Dec 10).

Topping the list, the ubiquitous Corb Lund ("Best Album - Contemporary," "Best Solo Artist") and the much-beloved McDades ("Best Instrumental Group," "Pushing The Boundaries," "Best Ensemble," and "Best World Group") are bound to scoop at least an award or two for the home team (a sweep would be sweet, no?)

But it's the new generation of folkies that has our hearts beating fast. Three of the five nominees for "Young Performer of the Year" are Edmonton-based, proving that our land remains the most fertile in raising the new crop of Canadian folk music. We're really looking forward to seeing either Daniel Gervais, Samantha Schultz, or The Vissia Sisters take this year's trophy home and push a budding career forward.

Last but not least, Laura Vinson and Free Spirit's *It Reminds Me* might just bestow the singer/songwriter with the title of "Best Songwriter - Aboriginal." Kudos, and good luck!

HIP TO DA HOP

WANT TO KEEP YOUR FINGER ON THE PULSE of the Edmonton hip-hop scene? What? Edmonton has a hip-hop scene? Of course it does.

The best indication of a renewed interest in keeping local hip-hop alive and well is the recent creation of edmontonhiphop.com, a web site entirely devoted to Edmonton's up-and-coming MCs, DJs, and other hip-hop movers and shakers.

"We created this site for any of those artists who needed to have a medium to work with local producers, artists and local studios," writes artist/producer Neil Cowan. "Our goal with this site is to make

Want to keep your finger on the pulse the Edmonton hip-hop scene? What? Edmonton has a hip-hop scene? Of course!

a non-profit, free network media for anyone who's interested in Edmonton's hip-hop scene. There are a lot of projects under way and we feel this site could be a big hit and make a big impact for our under-listened hip-hop scene."

The site features a discussion forum, reviews, and previews of new work by local Edmonton hip-hop artists.

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Sneaky White
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THE RUIZ

SONIC 102.9 MUSIC DIRECTOR JASON Manning confidently writes:

"Shiny Toy Guns—their new single 'Le Disko' is one of the cooler sounding songs I've heard all year, and is taken from their new album, *We Are Pilots*. It has a lot of synthesizers—almost too much—but that sure is a good thing for a synth-pop band. I really think there are some really great songs on this disc, not to mention that the singer sounds like a younger and tougher Debbie Harry—if that is at all possible. Shiny Toy Guns are definitely following their own musical path, and could even make a soccer mom dance. I wish I could've gone to their show this past summer but I had a wedding to go to. In the end, it might be



one of those shows that everyone says they went to—but actually missed."

Need to spread the word about your music?
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Lest you forget

John McDermott remembers with the ESO

LEST WE FORGET: A REMEMBRANCE DAY CONCERT
Fri-Sat, Nov 10-11, Winspear Centre (4 St Winston Churchill Square), 8 pm, Info: 428-1414 or www.winspearcentre.com, \$32-\$73

THIS FRIDAY AND SATURDAY, ACCLAIMED tenor John McDermott will perform a concert of songs with the ESO as a tribute to our veterans and a time to remember.

Having performed many of the weekend's songs for audiences large and small, McDermott has found that "Christmas In The Trenches," "The Green Fields Of France," and other songs of strife strike chords with every...

"From a musical standpoint I just think the songs are an emotional release and connection for all of us," explains McDermott. "The healing power is immeasurable as it allows people to release what they feel that they can't."

The connection of these songs to McDermott runs much deeper than a tribute. His father was a member of the RAF and stationed in Belgium throughout World War II, and was understandably reticent to discuss it.

"My dad came back and it wasn't an easy time. We were using food stamps well into the early '50s," McDermott relates, remembering his childhood in Scotland. "Later in his life, not that long before he passed away, he began to talk about the war."

One story in particular stuck with McDermott.

"During the war my mother worked for a photographer, and a woman who was a refugee from Belgium got placed there for work. She had told my mom that she had lost her two sons. My mom explained this to my father and he in turn asked my mom to send as many photos of her as she could. When he was on leave, he and his friends went around to the orphanages with the photo to see if there was any reaction."

"Two weeks later, he decided to go back to one where he believed there was a twin but there wasn't the other boy. When my father showed the boy the picture of his mother, he just started crying. My father was equally moved. The search widened and they finally tracked down the two boys. My father and brothers kept in touch and the



family went on to live long and fruitful lives."

Also serving as historical documents McDermott seeks out and is constantly surprised as new songs of soldiers' past are discovered—songs perhaps as relevant now as they've ever been.

"You'd be amazed at the songs that came out of the [American] Civil War," says McDermott. "We are back to losing 18-20 year olds. They are coming back from Afghanistan and starving and searching for a place to be. This is a new generation of soldiers that deserve to be honoured as well."

PROSPER PRODANIUK

Do you believe in ghosts?

Regina loud machines sighted from coast to coast

GHOSTS OF MODERN MAN

W Anatta, Fri, Nov 10, Velvet Underground (10030-102 St.), 8 pm, Info: 428-7827 or www.starlinerroom.ca

W Anatta, No Hands, Hills Like White Elephants, Sat, Nov 11, Avenue Skatepark (9030-118 Ave.), Info:

www.nyospace.com/venues/skatepark, \$10

THE AMOUNT OF PASSION, DEVOTION, AND commitment towards the bands in Canada's music scene does not come without an extreme amount of hard work and determination by those involved; for every national tour, you can count four years of dirt-digging at a local level; for every local, add up six years of touring; and for every band, there is an extensive history of dedication to their own...

Regina's Ghosts of Modern Man are no strangers to this pattern. Currently embarking on yet another coast-to-coast excursion—and with plans to jump across the pond to Europe next year—the Ghosts continue to build a loyal fan base that avidly awaits the group's brand of louder-than-hell indie-influenced rock to hit another local stage.

"There's a lot of great bands, and not everybody sounds the same," says Ghosts of Modern Man guitarist Stacy Hahn regarding the musical climate of Canada right now. "I feel we fit into that, because we're different than everybody, and we're not following anybody else."

There is an element of truth to that; Ghosts of Modern Man share a label with hardcore, emo, and indie bands, but they don't sound anything like Comeback Kid, Choke, or Our Mercury respectively (or any of the other bands on the Smallman Records roster, for that matter).

"The scene in Regina is awesome," asserts Hahn, crediting his city for inspiring his band's musical diversity. "Local shows are the best shows because bands are playing all the time; everybody's friends with everyone, and everybody's different, and everybody plays together. There are bands like Sylvie, Into Eternity, Anatta, Geronimo. And then there are bands like Numbers Hate Letters, Hot Blood Bombers. It goes from really weird synth-pop, to metal, to hardcore. It's all over the place."

Coming from a small, isolated, and self-



sufficient scene does have its disadvantages as well. The stigma of being a small-town band tends to take its toll when touring—especially in the U.S. market.

"There are so many bands in every big city in the States," Hahn comments. "If you're a band from Saskatchewan, nobody wants to hear you play. It's like, 'I'm from New York—you're from where? I've got 10 million bands up here that I need to see.' But we still want to get on a good tour down there, and we're prepared to lose money; it's just a matter of having more than one or two people come to your shows."

For Hahn, however, Ghosts of Modern Man has nothing to change.

"We're trying to be honest and true to what we want to do," Hahn concludes. "And we've always felt like Western Canada is our home. Out West, we fit in."

EAMON MCGRATH

Rockin' the scene

Indie fun for all ages at Ortona

THE DANIEL MOIR BAND, HILLS LIKE WHITE ELEPHANTS, AWAY R'OI, CHIEF, CITY STREETS

Fri, Nov 3, Ortona Armoury Arts Building

IT WAS A BUSY FRIDAY NIGHT FOR THE Ortona Armoury Arts Building that saw many indie music lovers filing in to check out the latest Vanity show, put on by Edmonton's own Kristin Cheung. Five bands graced the stage, but, in the end, awesome venue that evening—including the young up-and-comers the Daniel Moir Band and the older Hills Like White Elephants, a brand new outfit employing the sounds of such instruments as trombone, accordion, mandolin, glockenspiel, and even Theremin.

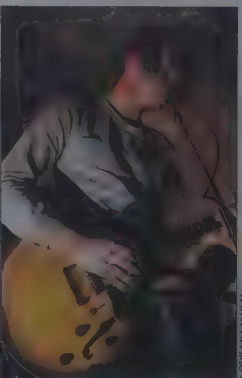
The Daniel Moir Band kicked off the show with their energetic folk-rock tune, "Sad Stories." The young group of musicians is musically talented, and with a sound reminiscent of Neil Young and Crazy Horse, it seems likely Moir and Co will go far within the city's vast indie music scene.

REVIEW

Hills Like White Elephants, playing their second show, featured strong yet soft vocals, pretty guitar melodies, and an eclectic range of instruments to complete the mix, and was unlike any other I have heard. While the music was relaxing, the band managed to maintain a certain energy through their whole set which made them a thoroughly enjoyable experience.

Away R'OI took the stage next, followed by Chief—two Victoria bands on a Canada-wide tour together. Away R'OI's gravelly vocals and intricate guitar parts complemented the show's lineup very well, and Chief's two-keyboard indie assault was energetic and had the crowd moving with their infectious tunes.

Last on the bill were Edmonton music veterans City Streets. With a highly energetic show and fun stage presence, the group was hard not to love. The band entertained the audience with whacky jokes, including play-



ing the introduction to Collective Soul's "Shine." Their set was fairly short, but well-played, ending the show on a pleasant note.

A must-see for any follower of the local music scene.

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NRMLS WLCM
NOV 10

GHOSTS OF
MODERN MAN
& GUESTS
NOV 11

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music

Bold as love

Hendrix's Experience changes face of rock music

JIMI HENDRIX EXPERIENCE

Are You Experienced?
Producer: Chas Chandler; Released: May 12, 1967; Studios: CBS, De Lane Lea, and Olympic Sound, Kingsway, London; Track # 612/613.001

ALBUM 58 (OUT OF 100)

JIMI HENDRIX WAS THE MOST revolutionary musician of the Flower Power and psychedelic era; perhaps the only true late '60s innovator and reformer of rock music. One would have to extend the search to jazz—the pianist Cecil Taylor or sax man John Coltrane for example—in order to find a comparison, and someone who so fundamentally changed the concept, the arrangements, instrumentation, and playing style.

In Hendrix's own area—rock and blues—there's hardly any comparison at all. Hendrix was a one-man explosion who practiced what he preached: three and a half years after the triumph at the Monterey International Pop Festival in the summer of 1967, this star went out forever in a haze induced by wine and sleeping pills. One can only wonder what would have happened if the Animals' bassist Chas Chandler hadn't heard Hendrix perform "Hey Joe" with his band, the Blue Flames, in a

■ In 1965, Hendrix, whose grandparents hailed from Vancouver, played with Bobby Taylor & the Vancouvers, whose lineup included then-aspiring Edmonton musician Tommy Chong.

■ The North American edition of the album included a more "psychedelic" sleeve and an altered running order which included the three singles that accompanied it in the UK.

■ Paul McCartney recommended the Experience to the organizers of the Monterey festival, where Hendrix performed his now iconic burning and smashing his guitar to bits at the end of the Experience's set.

■ Some remnants of Hendrix's Stratocaster guitar are now housed in the Microsoft-sponsored "Experience Music Project" in Hendrix's childhood hometown of Seattle.



100LPs

Greenwich Village café in the summer of 1966.

Chandler was responsible for luring Hendrix to London in October '66, hooking him up with two available backing musicians (guitarist Noel Redding, who had to switch to bass, and the dynamic percussionist Mitch Mitchell), and paying for the recording of "Hey Joe" out of his own pocket.

But Chandler's means were too meager for a flippside, so a label had to be found to back a second recording by the charismatic guitarist and his Experience. But none were interested; "Hendrix hasn't got anything," being the general consensus.

BURNING OF THE MIDNIGHT LAMP

However, Kit Lambert and Chris Stamp—then the men behind The Who—stepped up, making further recordings possible, and "Hey Joe" hit the record shelves on December 16, reaching number four in the UK chart the following February. Clearly, Hendrix had something.

On March 16, 1967, Lambert and Stamp founded their own label, Track Record, and released Hendrix's second single, "Purple Haze," the following day. It reached number three, selling over a hundred

thousand copies as England experienced a Hendrix-fever.

By that time the Experience were already recording their debut album and Hendrix was moving with the swiftness of a black panther. In eightive time, the band spent roughly 10 hours recording and mixing; Mitch Mitchell claimed little or no rehearsal ever took place. Hendrix showed up at the studio with an idea of how things should be, handed the sheet music to the other and allowed them to do pretty much what they pleased as long as they followed his lead.

"Foxy Lady," which opens the album, was one of those tracks that merely hung in the air like so much smoke. No one seemed sure of how to finish it, until Noel Redding suggested a chord change. Then, suddenly, everything fell into place

UP FROM THE SKIES

More than half of the recordings were studio jams without lengthy preparations, making them both an experiment in recording and a document of how the Experience sound ed live.

As a composer, Hendrix was a quick draw, restlessly searching whether penning science fiction fantasies ("Third Stone from the Sun" or everyday occurrences. The idea for the heavy "Manic Depression"—typical of Hendrix's so called "ugly times music"—evolved after a depressing gig at London's Roundhouse on February 22, 1967, where, among other things, Hendrix's favourite guitar was stolen.

At a press conference following it, Chandler mentioned something about being "manic depressive" to the disenchanted guitarist, who proceeded to answer the assembled journalists while scribbling notes for a new track.

On *Are You Experienced?*, Hendrix displayed not only his musical roots but, perhaps most clearly, his ambitions, where he wanted to take his music. There's everything from traditional blues, ("Red House"—not included on the North American edition), to the heavy rock of the era like "Can You See Me?," and more exclusive psychedelic experiments like the long disregarded "Love or Confusion," where Hendrix seriously lets loose among Roger Mayer's fuzz pedals, allowing new, unknown species of tones to flower among the rhythm 'n' blues ruins.

COMPLEMENTS

Jimi Hendrix Electric Ladyland, 1968, Track # 613.008 / 9
Little Beaver Party Down, 1975, Pre-ident # 1063
Living Colour Time's Up, 1990, EP # 46202

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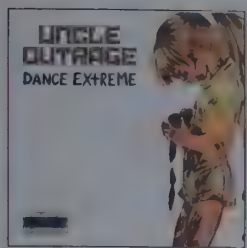
cd reviews



LEMONHEADS
Lemonheads
(Nagant)
★★★☆☆

A NEW LEMONHEADS RECORD? WHAT THE hell is going on here? Did I miss the meeting? Are we all shoving undercuts into our heads again? Because I think we've all been waiting for an excuse to bring 'em back. Mid-90s alternative poster boy Evan Dando has returned to the power pop fray, with a sidekick in the form of Bill Stevenson (Black Flag, Descendents, All). Joining the two are Karl Alvarez, also of Descendents/All fame, Gail Hudson of The Band, J. Mascis, and legendary (infamous?) SST producer Spot. Lemonheads is an interesting release, picking up right where Dando left off—or at least where you left him—10-plus years and a lot of drugs ago. Stevenson acts as an interesting foil to Dando's writing, his caffeinated beats uplifting the songs effortlessly. Acting also as a songwriter, Stevenson contributes two of his own that blend convincingly with the remainder of the album, and collaborates with Dando on another. Ultimately the album doesn't sound as dated as you might assume, instead providing an entertaining slab of uplifting pop melodies from two of the finest in the genre.

JAMES STEWART



UNCLE OUTRAGE
Dance Extreme
(Xombie)
★★★☆☆

I HATE TO BE THE BAD GUY, BUT DANCE Extreme brings out the villain in me. How could it not? Dropped in all the fake courage of pseudo macho frat-boy bravado ("Rape Your Girlfriend," "My Name Is Gay/I Cum Apart," if only to name a few priceless nuggets of, ahem, gold), Dance Extreme annoys, insults, and makes a mockery of itself and of a band that, to be fair, actually doesn't sound as retarded as the record's contents would suggest (although the tone may indicate Uncle Outrage imagine themselves the wannabe spawn of the Moisstoys and—egad!—Fred Durst). Somehow, the cover artwork does a good job of summing up Dance Extreme—a young girl holding what we can only assume to be a big pile of poo—and should serve as a stern warning for anyone in their right mind to steer clear. But because this album is mixed just right, with electro-punk hooks and dance-crunch to spare (and hey, it does pack a weird and intricate audio punch), Uncle Outrage will probably get enough attention to move on to their next socially offensive "musical" endeavour. Yikes.

FRANÇOIS MARCHAND



THE RAPTURE
Pieces of the People We Love
(Molown/Universal)
★★★☆☆

SO WE'VE ALREADY COME TO TERMS WITH the fact that the Rapture wants to be Gang of Four, and it looks like they're definitely following the Leeds legends' career path. Remember, folks: Gang of Four recorded an album, *Hard*, which charted the downward spiral of one of the world's most exciting and original bands into a cesspool of musical shite. Well, well! I think we have ourselves a parable. Years from now, people will talk about how they "really liked The Rapture—back when they were good." They'll mention how "Echoes is an album that really changed my life, and then they had to go make *Pieces of the People We Love...*" and tears will come to their eyes. Why did the Rapture come the sparse, minimalist, edgy production of their last record in favour of an agonizing, Clarence Clemenson-the-sax-soundalike annoyance fest ("Get Myself Into It") on this album? I can see it now: in a year, we'll be hearing some of these songs on BMW or Gap commercials ("Don Go Do It") and we'll be pulling out our hair and rubbing our brows in anxious fits, as car and jeans sales plummet.

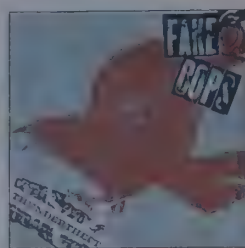
EAMON MCGRATH



OWSU AND HANNIBAL
Living With
(Ubiquity)
★★★☆☆

SOU IS BACK. Whether it's with the Roots, Outkast, or Gnarl Barkley, it's time to put a little extra dip in your step—to get up and get down again. Making their debut, Denmark's Owsu and Hannibal's ideas have the most in common with Gnarl Barkley's blender approach, but are much less refined. Their bluesy, beautiful hits "Blue Jay" and "Delirium" are featured here alongside songs in a similar mode, with the suave disco of "Le Fox" and "Lonnie's Secret" followed by the sweetie disco of "Upstairs Downstairs." It's all accompanied by the light strains of Philip Owsu who sounds like a cross between D'Angelo and Jay Kay of Jamiroquai—minus the vocal range. *Living With...* is disjointed and odd, with trippy interludes slammed between new neo-soul that sits just above the glass ceiling of Top 40. Like a new roommate, *Living With...* will take some time to get used to, but those looking for some soul (and not just sheen) will be consistently blown away by their perspective and playfulness.

PROSPER TUDOR



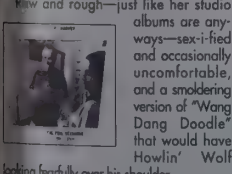
FAKE COPS
Thunderthief EP
(Reluctant)
★★★★☆

THE GHOST IS DANCING. The Ghost Is Dancing EP (Sonic Unyon) is a full-length. THE GHOST IS DANCING COME OUT SINGING with an operatic indie-rock EP consisting of five songs that share essential elements: sad melodies that linger like shadows and half-whispered vocal harmonies. The choral vocals work really well, despite occasionally getting a little too Polyphonic Spree for my tastes (although that's a minor point). It's spacious, epic, and holds the promise of more to come with a full-length. Contrast that with the much more ballsy seven songs of the Fake Cops' *Thunderthief*. The room is filled with spastic rock and half-screamed vocals making much more noise and conveying just as much with less than half of the Ghost Is Dancing's roster of roughly 10 musicians. It's jarring in all the right ways and invigorating in its relative simplicity. It's fun music without any of the pop sugar, but it's not lite-rock.

JAMES ELFORD

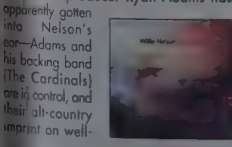
L: Local artist C: Canadian artist

Thursday: PJ Harvey, *The Peel Sessions 1991–2004*, BBC Recordings.



Raw and rough—just like her studio albums are any-ways—sex-i-fied and occasionally uncomfortable, and a smoldering version of "Wang Dang Doodle" that would have Howlin' Wolf looking fearfully over his shoulder.

Friday: Willie Nelson, *Songbird*, Lost Highway.

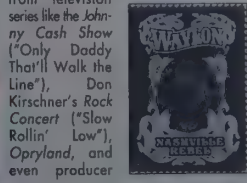


Not a drastic rearrangement of his usual sound, but producer Ryan Adams has apparently gotten into Nelson's ear—Adams and his backing band (The Cardinals) are in control, and their alt-country imprint on well-

DAYS IN THE LIFE TOM MURRAY

worn covers like "Stella Blue" and "\$1,000 Wedding" are either bracing or horribly misjudged, depending on how you look at these things. On the other hand, tracks to check out—the subtly dissonant "Amazing Grace," "Sad Songs and Waltzes" and "Blue Hotel."

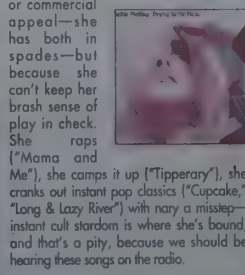
Saturday: Waylon Jennings, *Nashville Rebel* DVD, Legacy.



An almost flawless assemblage of live cuts from television series like the *Johnny Cash Show* ("Only Daddy That'll Walk the Line"), Don Kirschner's *Rock Concert* ("Slow Rollin' Low"), Opryland, and even producer

Cowboy Jack Clement's show. Near perfect, that is, until you hit the video put together for "America," which should have been buried and forgotten. They were so close!

Sunday: Nellie McKay, *Pretty Little Head*, Hungry Mouse.



McKay's stubbornness held up the release of her second double disc, and she'll likely pay the price. Not because she lacks talent or commercial appeal—she has both in spades—but because she can't keep her brash sense of play in check. She raps ("Mama and Me"), she camps it up ("Tipperary"), she cracks out instant pop classics ("Cupcake," "Long & Lazy River") with nary a misstep—instant cult stardom is where she's bound, and that's a pity, because we should be hearing these songs on the radio.

Monday: Van Morrison, *Live At Montreux '74 and '80* DVD, Eagle Eye.

'74 has the curmudgeonly Irishman on stage with three musicians (keyboardist Pete Wingfield, drummer Dallas Taylor from CSN & Y, bassist Jerome Rimson) picked up a few days before from the pool of talent already available from other acts playing the festival. Thus it's a rough set, comprised mostly of blues numbers and instrumentals (with Van honking a few clams on sax), plus a few songs that were recorded either much later or not at all—"Foggy Mountain Top" and "Twilight Zone." Much more interesting than it should be, though it leaves out the legendary moment during the encore when Van berated an audience member for daring to question his song choices. The '80 performance has him with most of the Common One band, on top of his game playing beautiful versions of "Tupelo Honey" and "Wavelength," a passable "Moondance," and a transcendent, gorgeous "Summertime in England."

Tuesday: Ricky Martin, *MTV Unplugged* CD

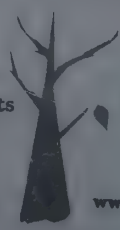
& DVD, Sony/BMG.

Menu—if they had survived the boy band culling of the last decade and fused into one monolithic member, casting about for artistic respect with a rock maneuver which, despite the giddy girls screaming in the background, still sounds like crap.

Wednesday: Boney M, *The Magic of Boney M*, Sony/BMG.

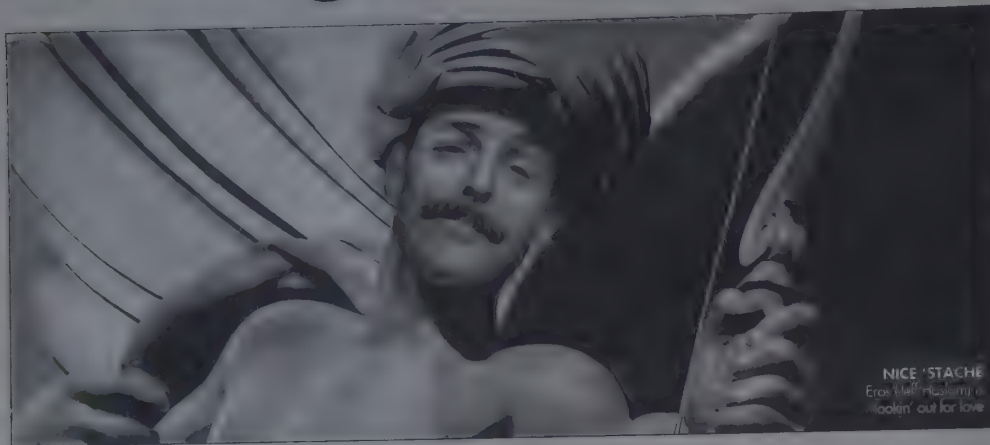
They look like Sun Ra cast-offs and they made trillions and trillions of dollars during their 15 minutes of fame, which explains the ritual yearly repackaging of Euro disco hits "Rasputin," "Rivers of Babylon," and "Mary's Boy Child," though oddly no "Night Flight to Venus," which saddens me more than can be explained in one review.

- NOVEMBER 9 • meligrove band. golden dogs. the junction
the powerplant. \$10 advanced (blackbyrd. listen. megatunes. powerplant. su info booth) 9:00pm
- NOVEMBER 11 • ghost of modern man. no hands. annatta (ex despistado) + guests
avenue skatepark 9030.118ave. \$10. 7:00pm
- NOVEMBER 12 • the bicycles. the subatomics henri faberge & the adorables + guests
the third space 11516.103st. \$8. 6:00pm
- NOVEMBER 17 • raising the fawn. in flight safety. mico + guests
the powerplant. \$10. 8:00pm
- NOVEMBER 18 • uncut. diableros. castle project + guests
red strap art market. \$10. 7:00pm



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on stage



Everyone loves Eros

Teatro brings back Edmonton's favourite Greek god

EROS AND THE ITCHY ANT

Written and directed by Stewart Lemoine. Starring Jeff Haslam. Cathy Derkach, Until Now 25. Tue-Sun, 8 pm. Varcona Theatre (10329-83 Ave.). Tickets: \$17-20, \$10 matinees Saturdays. www.bxonthesquare.com / 420-1757 or at the door.

EXPECT A RUSH ON NANA MOUSKOURI CDs this weekend. The bespectacled Greek chanteuse provides the soundtrack (along with Ryan Sigurdson) to *Eros and the Itchy Ant* which opens the Teatro la Quindicina season tonight.

Eros will be familiar to many habitués of the Varcona as Jeff Haslam, also co-host of *Oh! Susanna!* He first assumed the persona of the god of love onstage in the premiere of the off-kilter love story back in 2001.

"I just never stopped playing Eros", grins Haslam. "It's certainly great to revisit it and go 'OK, this is how he was born.' That's still what I do with Eros, pointing out the obvious. That's the soul of his hilarity."

Here, he's a divine guide to Maxine (Cathy Derkach) and a hapless baker played by Jesse Gervais (in his Teatro debut). The lovers are also aided by the intervention of Maxine's friend Wanda (Sheri Somerville), an acerbic diva with a taste for telling it like it is to her Kiwanis Festival students.

In a blistering and funny rant, she tells the youthful sopranos to just get

a life.

"It's every music teacher's sadistic fantasy—just getting up there and being completely blunt with the people in the festival," says Somerville. "Things you could never actually say. Mostly she's talking about how impatient she is for people to get to know why they're singing."

That truthfulness and determination are qualities shared by Wanda and Eros, qualities they strive to pass on to the aspiring lovers.

"So much of the thrust of the play is what we comment on," says Somerville. "What I like about the show so much and what touches me is the simplicity of these two people finding their way together and how they go about it."

Eros and the Itchy Ant isn't a full blown love story, but rather the prelude to one, which Haslam feels is even more touching and also a cor-

nerstone in much of playwright Stewart Lemoine's body of work. "There's a recurring theme of 'how did grandma and grandpa meet?' that I find so moving I can hardly talk about it," he says. "It makes me verklempt. *Eros and the Itchy Ant* is like that, it's everything, all the obsessions and all the back stories leads up to what becomes a great relationship."

Somerville continues, "Love is way simpler than you think. We deconstruct the path for them. Everything that Eros and Wanda do is what they learn to do. It's being blunt and truthful. If you can do all those things then you deserve to be loved."

A great deal of the musical comedy rests on a challenge issued to Maxine regarding the itchy ant, one of those nonsensical kids' piano exercises so beloved of pedagogues. Maxine is issued a challenge to find more in that piece.

In taking on the challenge, Maxine goes a bit crazy, drawing on Greek mythology and opera, and giving rise to a full-blown mini opera in the middle of the show. "I'm singing one tune and that's Ryan Sigurdson and his collaboration with Stewart," says Haslam. "He's had a field day with the idea of an [opera] in the middle of this play that emphasizes Maxine's desperate attempt to explore this piano piece and discover what love is, and the myth of Eros."

Somerville's eyes widen as she describes the ensuing madness. "Cathy is a force of nature. She plays the piano, hits the high C, plays the flute and separates wheat from barley while playing the piano. I can hardly contain myself."

And yet, the gonzo musicality is just a device. In the end, *Eros and the Itchy Ant* is about the small gesture. "I always get the feeling that in Stewart's mind, love has a sound track," says Haslam. "This story, all its huge emotion, just comes down to The White Rose of Athens love the idea that snake sneaks up on us in the theatre."

EVA MARIE CLARK

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LIGHTS BY TATA TUVIERKA
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PRIMA ARTS AT BELLA SEE CLO



Gotta love that lothario

The silly and the sublime come together for Opera's season opener

DON GIOVANNI
by Wolfgang Amadeus Mozart (composer) and Lorenzo Da Ponte (librettist). Directed by Brian Deedrick. Starring Gregory Dahl, Wendy Nielsen, Dean Elzinga, Amy Hansen, Brian Downen, Philip Addis, Scott Tomlinson, Angela Welch. Nov. 9, 7:30 pm, Northern Alberta Jubilee Auditorium (11455 87 Ave.) Tickets: \$24-\$125. www.ticketmaster.ca/452-8000

ORCHESTRIC, OPERATIC FUN WOULD BE one description of Brian Deedrick's production of *Don Giovanni*; lustily licentious would be another. From a set that gracefully melds the rococo with the ultra modern, and a sublime lighting plot that calls to mind the paintings of Watteau and Boucher, the new production is a feast for the eye. Musically and dramatically it captures the essence of the genre—"dramma giocoso," weaving a web of pure delight around the listener.

Not surprising given the subject matter—the eponymous rakehell libertine (Gregory Dahl) getting his comeuppance at the hands of his victims—the betrayed Donna Anna (Amy Hansen), her fiancé Don Ottavio (Brian Downen), and the jilted Donna Elvira (Wendy Neilson). Thriving in saucy contadina Zerlina and her swain Masetto (Philip Addis) and a vengeful statue (Scott Tomlinson) and there's a truly Mediterranean cocktail of emotions exploding all over the juke stage.

From Leporello's hilarious aria "Madamina!"—a catalogue of the Don's 1,800 conquests—to Donna Anna's blistering cry "Non mi Dir" and Don Ottavio's exquisite "Il mio Tesoro," *Don Giovanni* covers exceptionally tuneful and emotionally diverse ground. The challenge lies in marrying the disparate stories. On the one hand, there are Don Giovan-

ni's incorrigible exploits, while the contrapuntal storyline is highly moral, a trio of the wronged seeking the vengeance of heaven.

Despite their beautiful arias, Don Ottavio et al. can come across as rather boring prigs. Deedrick addresses the conundrum by casting singers of impeccable vocal capability, and undeniable charisma in the acting department. He then constructs fluid scenarios instead of the usual tableaux vivants. Thus we get an amorous tussle as Donna Anna attempts to prevent her paramour from leaving, and we get high-spirited horsing around during the final

Angela Welch brings a genuine sweetness to Zerlina with her delightful interpretation of "Bati, Bati o Bel Masetto" and exhibiting some beautiful phrasing in "Vedrai Carino."

As Leporello, Dean Elzinga is a genuine crowd pleaser with his saturnine yet long-suffering presence and powerful voice. He's a skilled comedian as well, singing to umbrellas or getting tangled up in his master's discarded clothes. Downen's pure tenor embodies the gracious elegance of the rococo as Don Ottavio while Wendy Neilson (Donna Elvira) is velvet on air and as

The real appeal lies in Gregory Dahl's sensual portrayal... With his tousled hair, leather breeches and caressing voice, Dahl is smoldering.

sextet—which delivers the opera's moral lesson. The recitative passages are punchy, immediate, and delivered in a style that's like a musical hybrid of Mamet and Feydeau. It's all very sexy and a bit subversive, a jocular drama indeed.

What you'll hear is the Edmonton Symphony Orchestra in fantastic form under the baton of Timothy Verdon, who extracts a beautifully cohesive tone from the ensemble, graceful and wonderfully singer friendly. There's a lovely balance between voice and orchestral accompaniment. It helps that there isn't a single weak voice among the principals.

It's always exciting to watch a local performer essay a celebrated role, especially a new singer, and

Amy Hansen's coloratura is silver and crystal in Donna Anna's grieving arias.

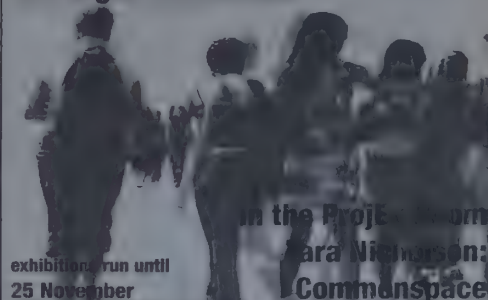
However, the real appeal lies in Gregory Dahl's sensual portrayal of the eternal Lothario. Try as you might, it's impossible not to murmur "chomp!" as he laconically tosses off a melting "Deh, Vieni a la Finestra" or wheedles his way into the nearest cleavage ("La chi darem la mano"). With his tousled hair, leather breeches, and caressing velvety voice, Dahl is a smoldering presence.

All in all, this *Don Giovanni* is a highly artistic bodice ripper, an opera experience that needs only the addition of a box of chocolates and a bubbling tub to elevate it into the realm of sheer escapist decadence.

EVA MARIE CLARKE

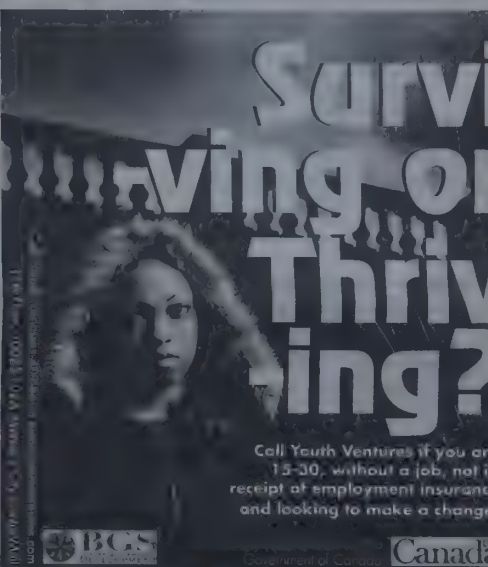
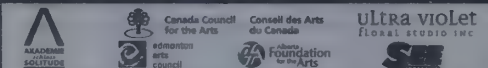
Patricia Reed

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The courage of his convictions

Brecht's wartime classic still stands strong

MOTHER COURAGE AND HER CHILDREN
By Bertolt Brecht, Translated by Eric Bentley,
Directed by Amanda Bergen. Starring Jonathan
Adams, Jonathan Durynek, Lana Hughes. Nov
15-18, 8 pm, preview Nov 14, 2 pm, matinee
Nov 18, 2 pm. Second Playing Space, Timms
Centre for the Arts (87 Ave & 112 St.) Tickets:
\$8 (\$5 preview), at the HUB information desk at
U of A campus, or at the door.

DIRECTOR AMANDA BERGEN IS THE
first to admit it takes guts to mount
Bertolt Brecht's *Mother Courage and
Her Children*.

For starters, the reputation of the
brilliant mid-20th century German
dramatist, outspoken Marxist, and
theatre revolutionary already pre-
cedes him, she says

Courage while at the same time
denying them that privilege.

According to the playwright, the
audience's awareness of this distanc-
ing "double process" would allow
them to rationally focus on the argu-
ments being put forward by his per-
formed text.

"I want people to see past Brecht,
Brecht's ideas, or their ideas of
Brecht, and see this for the wonder-
ful play it is," Bergen says. "*Mother
Courage* stuck to my mind the first
time I read it back in the fourth year
of my university studies.

"It's heavy material, but it has a
lot of humour as well. It's ridiculous
and at the same time there is a great
truth to the story told in a series of

batants of the Thirty Years' War
while simultaneously trying to keep
her three sons and mute daughter
safe.

Yet, despite all her best efforts,
Fierling loses her children one by

Nicole Renault, starring as Fier-
ling, the play's titular mother, loves
the fact that Anna is not a victim and
doesn't fall into one of only two cate-
gories we have for women who lose
children to war (i.e., grieving at
funerals or screaming at anti-war
rallies).

"[Fierling] is totally and complete-
ly contradictory in her actions, living
off the war while not wanting the
soldier's life for her own children.
She doesn't justify this or any other
choice that she makes," says
Renault, identifying greatly with a
part of Fierling's pain having lost
three friends (one Canadian, two
American), to the wars currently
being fought.

"Not only is she not a victim, she's
a character you don't see in the
media, and she's a character living
these issues on a day-to-day basis."

Beyond the elevated and daunting
reputation of the playwright is the
equally daunting reality of perform-
ing the production itself.

One of the most performed of all
of Brecht's oeuvre, and one of his

most famous "epic" plays, Brecht's
take on *Mother Courage* boasts a huge
cast—25 actors and three musi-
cians—as well as a controversial
subject matter.

As for the size of the production,
Bergen says the play not only needs
the large cast, but the mandate of
Abbedam Productions calls for the
display of theatrical people-power.

"Our mandate is to showcase as
much talent as possible," she says.
"Abbedam" is an anagram of the
letters BA, BE, and MA, referring to
the three University of Alberta
drama programs in which most of
the ensemble and cross-disciplinary
cast, crew and production team are
currently studying or have recently
graduated from.

GILBERT A. BOUCHARD

"It's heavy material, but it has a lot of
humour as well. It's ridiculous and at
the same time there is a great truth."

AMANDA BERGEN

Known for both a body of intellec-
tually stimulating work including
The Threepenny Opera and *The Cau-
cassian Chalk Circle*, as well as a great
desire to shock the theatre-going
audience, Brecht once stated that his
larger theatrical goal was to allow
people to lose themselves in the
"agony" of a story like *Mother*

wonderful self-contained scenes."

Subject matter-wise, the play,
written in 1939, is profoundly rele-
vant and courageous to undertake,
given the growing anxiety over the
war in Afghanistan and Iraq.

The play tells the story of Anna
Fierling, a canteen woman making
her living following around the com-



(L-R) JONATHAN ADAMS, JONATHAN
DURYNEK, LANA HUGHES

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History & Hospitality on Tap

Emotional baggage

Hana's Suitcase beautiful but unflinching

HANA'S SUITCASE

By Emil Sher. Directed by Allen MacInnis.
Starring Richard Binsley, Ella Chen, Jo Chim,
Paul Dunn. Until Nov 12, Shoctor Theatre
(Citadel Theatre, 9828-101A Ave.). Tickets:
\$20-\$30, at the Citadel box office, 425-1820
or citadeltheatre.com. For school matinees call
428-2127

A BOY STANDS CENTRE STAGE IN A
spotlight. He recounts the story of
one young and beautiful child murdered
at Auschwitz, and then, on
behalf of all children, vows never to
forget, to celebrate her memory by
ensuring such a horror can never
happen again. It is a powerful
moment, and as Dale Yim speaks,
muffled sobs can be heard through-
out the darkened Shoctor Theatre.

It's an almost unbearable moment
for an adult—the juxtaposition of
innocent idealism and inevitable
intrusion of horror and its aware-
ness. The children watching are also
subdued—unable on the one hand
to grasp the enormity of the Holo-
caust, but also drawn in by the
drama of other children who under-
take to discover their own humanity
through the unimaginable.

Hana's Suitcase, for those unfam-
iliar with the show's history, derives
its name from a mysterious suitcase

that appeared at the Tokyo Holo-
caust Education Centre in 2000. Fas-
cinated by the name (Hana Brady)
and date (her birthday) chalked
upon it, the children at the Centre
asked director Fumiko Ishioka to
find out more about the unknown
orphan. Ultimately, Ishioka discov-
ered Hana's brother George still
alive and living in Toronto. But
those are just the bare bones of the
tale, which playwright Emil Sher
uses as a jumping off point in a story
that is part mystery, part manifesto
for tolerance, and partly a celebra-
tion of hope and an act of remem-
brance.

The initial scenes struggle a bit
under a tad too much exposition, but
once the quest is on, Sher's script
quickly finds its dramatic equilibri-
um, as the children—Akira (Yim)
and Maiko (Ella Chan)—vow to see
the story through to its probable
tragic conclusion, and Ishioka (Jo
Chim) surfs the Internet, writes let-
ters, and travels to Theresienstadt.

Through the first act, Hana (Jessi-
ca Greenburg) and George (Paul
Dunn) flit like ghosts, present, yet
silent, mere figures among a faceless
multitude, hauntingly indicated by
eerie masks.

The set, a minimalist edifice of

concrete and sliding rice paper do-
minated by a torn screen reflect-
ing images of the Shoah, pictures drawn
by the real Hana, camp records, and
in the second act, pictures of the
Brady family.

It is only in the second act, when
Fumiko reads a letter from George
Brady, that the ghosts find their vo-
ces. It's a striking yet subtle tactic,
emotional without being sentimental,
excoriating but not gratuitous.

Sher points up the human tragedy
through small acts of cruelty—no
school, no playing in the park, ban-
ishment from the movie theatre, the
refusal of a beloved school friend to
acknowledge Hana, the loss of par-
ents. It's all accessible to the elemen-
tary and junior high crowd. The
language is simple, and although it
exhibits the spare eloquence of
rather than the high-flown grandeur
of overly poetic prose.

Director Allen MacInnis also
plays similar restraint, extracting
understated yet passionate perfor-
mances from his cast. There is a
highly theatrical sense at play in
this moving production, which adds
much power to an already moving
story.

EVA MARIE CLARKE

on stage



Loud & Proud

Venerable cabaret celebrates 15 years

LOUD & QUEER CABARET
Nov. 10 & 11, 8 pm, La Cité Francophone (8627 St. St.) Tickets: \$20
www.loudontheatre.com/420-1757 or \$25 at the door

TIME FLIES WHEN YOU'RE HAVING fun, gives the old saw.

Time also flies when you've had a little mentoring a generation of LGBTQ (Lesbian-Gay-Bisexual-Transidentified-Queer) performers and artists in 15 years of *Loud & Proud Cabarets*, says longtime event host Darrin Hagen.

"We can look back with a lot of pride at what we've accomplished," he says of the unique, community-driven event, the largest of its kind in Western Canada.

This special "Flashback" edition of *The Loud & Proud Cabaret* runs for two nights only, November 10 and 11 at La Cité Francophone. Returning as Hagen's co-host is local LGBTQ activist and broadcaster Kristy Harcourt.

"This is us looking back at queer history, which is important for any community," Hagen says.

Continuing their long tradition, Hagen says the cabaret, like the fringe festival, is proudly unjaded and makes a priority of turning down submissions.

"Our job is to make your 15 minutes of stage time the best possible it can be, which can mean a lot of things, including taking a short story submission and helping the writer turn it into a play. A lot of times you're going by the seat of your pants, but that's what makes it exciting as well giving you some beautiful artistic surprises."

This year's *Loud & Proud* features new works by Rosemary Rowe, Michael Rose, Kat Danser, Berend McKenzie, Gerald Osborn, Laurie MacFayden, Mark Stubbings, Taylor Chadwick, Nick Green, Mark Hien-

stra, Andy Northrup, Shelley Cornfield, and T.L. Cowan. Offerings at the festival run the gamut of the genre, says Hagen, from drag acts, to musical numbers, to theatrical interludes, to spoken word offerings.

Submitted texts are animated for the stage by the L&Q Players: April Banigan, Nathan Cuckow, Andrea House, and Trevor Schmidt.

Hagen says each of the event's two nights features two hours of completely different material, underlining the variety as well as the depth of talent presenting itself to the popular and long-running cabaret.

"So many stories, so much queer

thought goes into the event every year," he says.

Hagen doesn't have to stretch very far to underline the developmental fruits of the *Loud & Proud* experience.

Hagen himself started his career as an acclaimed playwright and fiction writer (best known for his Sterling Award-winning *The Edmonton Queen: Not a Riverboat Story*) at the cabaret, which was also the inaugural venue for Nathan Cuckow's landmark hit one-person show *STANDupHOMO*.

"It shows that the more you help people, the more they'll run with it."

GILBERT A. BOUCHARD

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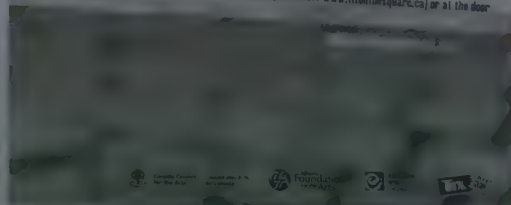
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John Brough, Conductor

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my look

Name: Nicole Dirlsen

Occupation: Apprentice Welder and Bouncer at Cook County Salon

Describe your Style: Western. This is dressed up for me

Where? Fair International on the Agrium

Wearing: There are a few stores in the city to get western wear. Pegasus (11507 48 St) (Amities (Amities.com) and Wels (13715 Manning Drive) Everything I am wearing today is from one of those three stores. My Shirt is Wranglers and my jeans are Original Slim-fit Wranglers. The vest is Powder River. My necklace and earrings are Montana Silver, producers of Western jewelry. My boots are Arats. The hat is a Senatelli 10 X Beaver. The 'X' stands for the quality. The higher the value of 'X' the better the quality of the hat. Beaver means it is made out of beaver felt.

Info: Barrel racing is one of my dreams, so is starting and maintaining my own ranch. It is why I am welding good money. For music I like Country. I like Gretchen Wilson, Reba McEntire and Chris LeDoux. He died in 2005. He was a rodeo champion, bronze sculptor and singer/songwriter with a unique style.

Not into: Rap Music, can't stand it. Also can't stand being bored

TED KERR



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WINTER FASHION

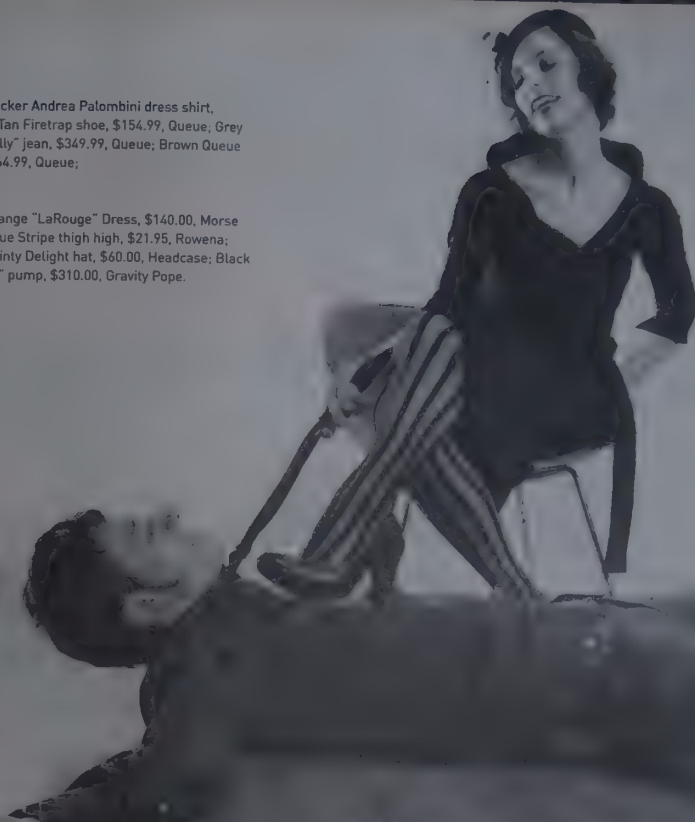
On March 14,
Gwyneth Paltrow
wore a black lace-trimmed
dress by Alexander
McQueen for her
wedding to Chris
Rock. She was
the first to wear it.

On Derek:

Brown/Black checker Andrea Palombini dress shirt, \$264.99, Queue; Tan Firetrap shoe, \$154.99, Queue; Grey True Religion "Billy" jean, \$349.99, Queue; Brown Queue sweater vest, \$164.99, Queue;

On Davina:

Black Kitchen Orange "LaRouge" Dress, \$140.00, Morse Code; Legs Avenue Stripe thigh high, \$21.95, Rowena; Black Betmar Dainty Delight hat, \$60.00, Headcase; Black vicMatie "Scarpa" pump, \$310.00, Gravity Pope.



On Davina:

Brown Herringbone Soia & Kyo "Charlotte" Jacket, \$315.00, Morse Code; Grey Margaret M Pant, \$105.00, My Philosophy; Almond/Black Satin Louben top, \$132.00, My Philosophy; Black vicMatie "Scarpa" pump, \$10.00, Gravity Pope.

On Derek:

White Kuyichi knit scarf, \$59.99, Queue; Black Kenneth Cole Reaction Henley top, \$74.99, Queue; Grey/Black Belstaff shoe, \$489.99, Queue; Black leather Belstaff jacket, \$1249.99, Queue.

On Marina:

Brown Mackage coat "Twiggy", \$539.99, Sophia's; Grey Taverniti So "Janis" skinny jean, \$254.99, \$539.99, Sophia's; Navy Angeli Inquieti ankle harness boot, \$430.00, Gravity Pope.

On Derek:

Brown leather Belstaff blazer, \$1289.99, Queue; White vine print Kenneth Cole Reaction shirt, \$109.99, Queue; Tan Firetrap shoe, \$154.99, Queue; Mizra Jeans "Painted Koi", \$555.00, Syndicate.

On Davina:
 White Mackage coat "Karina", \$649.99,
 Sophia's; white Betmar "Comrade" fur hat,
 \$64.00, Headcase; Black Belle Nero raised
 knee boot, \$800.00, Gravity Pope.

On Marina:
 Black Mackage coat "Moriča", \$589.99,
 Sophia's; Black Betmar "Comrade" fur hat,
 \$64, Headcase; Blue Terra Plana "Viana" boot,
 \$475.00, Gravity Pope.



On Marina
White Firetrap "Theodore" jacket, \$274.99,
Sophia's; Grey Taverniti So "Janis" skinny
jean, \$254.99, Sophia's; White Betmar
beret, \$18.00, Headcase; Navy Angeli
Inquetr ankle harness boot, \$430.00,
Zigzag.

WINTER GOES NOIR

Fashion Crew

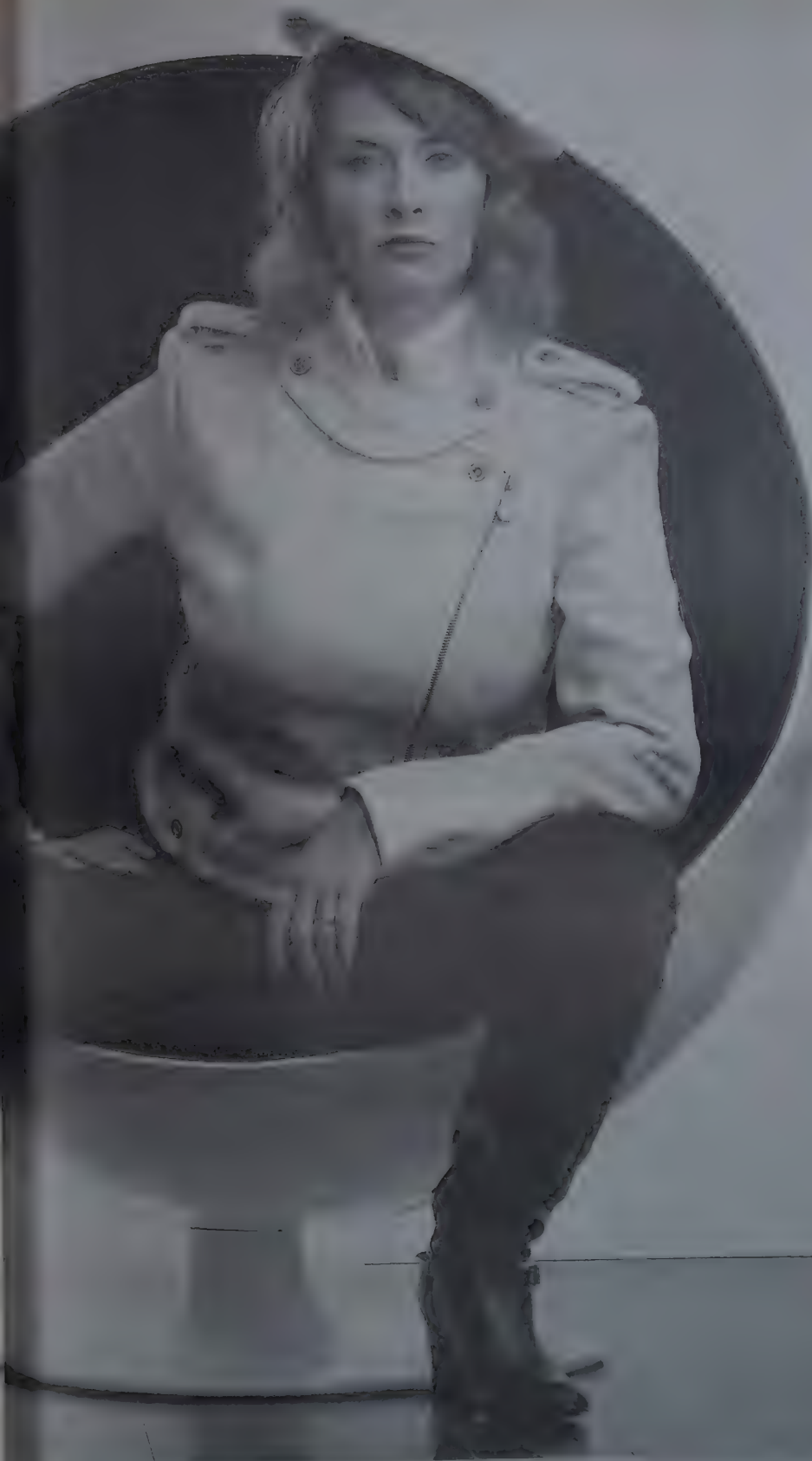
STYLING BY FAWNDA MITHRUSH
PHOTOS BY CHUL-AHN JEONG

Photos shot on location at:
THE SYNDICATE
2nd floor, 10444-82 Ave. (above Yianni's)
Special thanks to Iksan Elshat at
The Syndicate

Models

Marina Brinsky
Derek Gannon
Jesse Lipscombe
Davina Stewart

Hair styling & makeup provided by
AVEDA Academy Salon
10632-82 Ave
Marina's hair by Melanie Stang,
make-up by Chelsie Readner
Davina's hair by Lisa Janke,
make-up by Victoria Mah.



By Fawnda Mithrushi

From the sassy cocktail attire of Rita Hayworth's radiant, sexually explosive performance in *Gilda*, to Lauren Bacall's classically tailored, screen-busting movies like *The Big Sleep*, there's an evocative, sensual aura that embodies the classic fashion of film noir. Today's Hollywood starts to tap into these styles, mixing in a mix of textures, colors, and patterns to create a modern, edgy, elegant, dangerous, and sexy. Pop culture imitates the genre in various ways like *The Black Dahlia*, and neo-noir detective stories like *Basic Instinct*, illuminating the femme fatale as a fierce, yet polished woman with timeless, memorable style — even in black and white.

Men too, are revisiting the sophisticated looks of Noir cinema's leading gentlemen; Bogart's now archetypal hats and suits have been reissued in clean, contemporary cuts, confirming that men's classic couture stretches beyond the business realm, and comfortably reaches into well-dressed night spots and casual crowds alike.

Edmonton's burgeoning fashion scene has boldly reclaimed the moody, oft-disregarded black as the haute colour of the season. Retailers feature Canadian and international designers' contemporary versions of pea coats, A-line dresses, and suits that are outlined with high contrast boning and trim, introducing plenty of new, mod-cuts in sleeves and oversized collars. Traditional fibres like tweed, leather, lace, and velvet are complimented with pin-stripe patterns and striking prints for daring looks that smack of rediscovered Hollywood glam.

Holiday attire can be fancy yet tasteful, and outerwear — perhaps the most important fashion facet in E-town — is stylish, innovative, and wearable. Winter is certainly not the death of style, it's an opportunity to resurrect the vivacity of Noir's femme fatales, and to create distinctive, practical, and posh ways of beating the dim, short days and lengthy nights of Edmonton's most renowned season.



DARE TO WEAR A HAT

By far the most noticeable accessory, hats are too often avoided by those with high maintenance coifs. Matted toque hair is one thing; a chic, eye-catching cloche or beret is entirely another.

On Jesse

Romain Kapadia "The Assassin" coat, \$675.00

Syndicate; Ed Hardy embroidered trucker hat

\$105.00, Syndicate; Black Queue sweater vest

\$164.99, Queue; White/Blue stripe Haight &

Ashbury shirt, \$56.99, Queue; Grey/Black Belstaff

shoe, \$489.99, Queue

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BLACK IS BACK

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Pair black clothing with white or brightly colored accessories, and vice versa.

On Davina
Black/Lace Jessica McClintock dress, \$222.00, My Philosophy;
Lace evening gloves, \$24.95, Rowena



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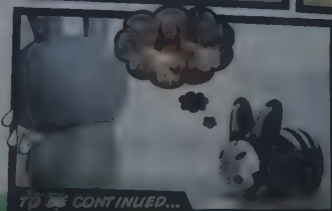
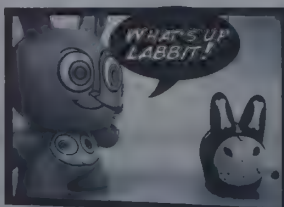


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10603 - 107 Ave.
Save On Telecom
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12604 - 126th St.

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On Derek:
Mizra Jean "Painted Koi",
\$555.00, Syndicate; Tan Firetrap
shoe, \$154.99, Queue.

On Jesse:
White stripe Kenneth Cole
Reaction dinner jacket, \$269.99,
Queue; White/Blue stripe Haight
& Ashbury shirt, \$56.99, Queue;
White Rude Boy hat, \$54.99,
Queue; Black Queue sweater vest,
\$164.99, Queue; Chip & Pepper
dark blue jean, \$249.99, Queue.

On Marina:
Black Valerie Dumaine skinny
pant, \$140.00, Morse Code;
Tweed ruffle 88 Queen Street
"Giselle" top, \$100.00, Morse
Code; Black Andre "Clara"
cloche, \$60.00, Headcase.

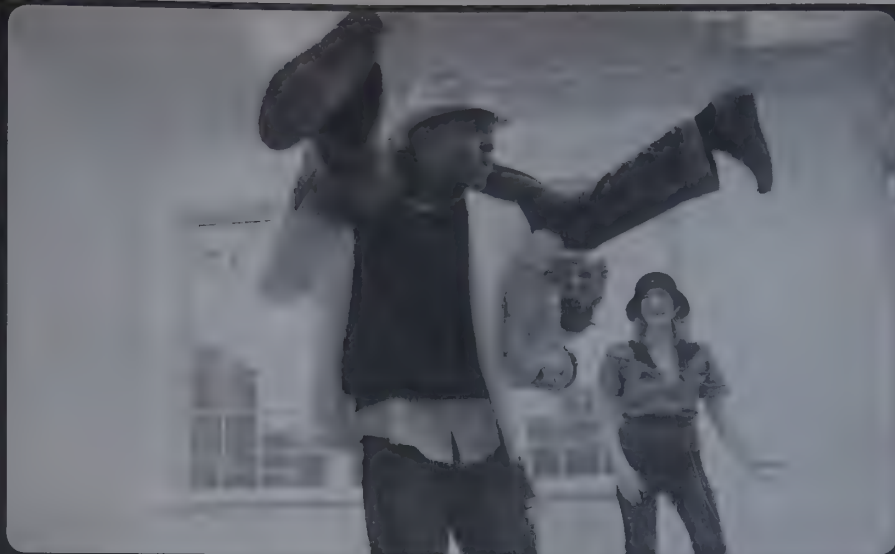
On Davina:
Grey pinstripe Face "Magic" top,
\$116.00, Morse Code; Grey Margaret
M Pant, \$105.00, My Philosophy; Black/
white Andre petit cloche hat, \$95.00,
Headcase

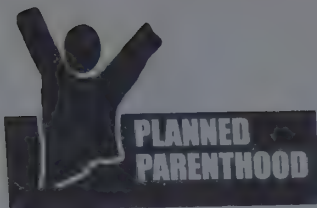
On Marina:
Cream Face "Nasty" Dress, \$140.00,
Morse Code; White Rude Boy hat,
\$54.99, Queue

WINTER FASHION

On Derek:
Jeans "Indy 2" leather jacket, \$675.00,
Syndicate; Herringbone Bailey of Hollywood
fedora, \$49.00, Headcase; Grey True Religion
"Billy" jean, \$349.99, Queue.

On Jesse:
Black Kenneth Cole Reaction Henley top,
\$74.99, Queue; Chip & Pepper dark blue
jean, \$249.99, Queue; Black/taupe Bailey
"Upton" fedora, \$68.00, Headcase.





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DID YOU KNOW THAT.....

- HIV can be transmitted from mother to child during pregnancy, during labor and delivery and through breastfeeding.
- Women who are HIV positive but are asymptomatic (without symptoms) can have normal pregnancies
- Pregnancy has not been proven to speed up the progression of HIV
- Without the use of antiviral therapy HIV is transmitted from mother to child

approximately 25% of the time.

- With the use of antiviral therapy the rate of HIV transmission from mother to child is reduced to approximately 8%.
- An infant who tests HIV positive at birth may not be HIV positive later on because they can carry their mother's antibodies for up to 18 months.
- Studies have shown that planned cesarean sections can decrease the risk of transmission as it prevents the infant

from being exposed to maternal blood and secretions while passing through the birth canal.

- Routine testing is available to all pregnant women in Canada and should be done in the first trimester so adequate treatment can be provided.

If you have more questions about HIV and pregnancy or any questions regarding pregnancy please call Planned Parenthood at 423-3737 and ask to speak with a counsellor or email pphelp@hotmail.com.

An Interview With Robert Smith of HIV Edmonton

Planned Parenthood Edmonton has worked with Robert Smith in a number of capacities over the years. We were very pleased to interview Robert about his vast knowledge of the sexual health field. We sat down with Robert and asked him questions about HIV Edmonton, being sex-positive, and an exciting new campaign that will hopefully come to Edmonton.

PPE: What does HIV Edmonton do? What programs do you have?

Robert: HIV Edmonton educates, supports, and advocates for those infected and affected by HIV and related conditions. Major goals of the society include the collaboration with organizations and institutes which can assist in addressing HIV and related issues; advocacy through collective efforts for individuals, communities and populations around issues related to HIV; to provide support and enhance the lives of those infected and affected by HIV; and to limit the transmission of HIV particularly through population health strategies including health promotion and harm reduction.

HIV Edmonton currently runs a peer education program for youth, online outreach to gay/bi/MSM, peer education and support to street involved individuals, HIV positive support, the Ross Armstrong Fund, a Methadone program, a human rights project addressing stigma in Aboriginal communities, involvement in SPInn, and MENInc, among others.

HIV Edmonton presently collaborates with dozens of organizations and initiatives. Utilizing a Population Health philosophy, we have increased our ability to work with

communities on the many issues that are directly related to risk of and living with HIV/AIDS. HIV as a virus is intertwined with many of the social determinants of health and as a result can only be addressed in the context of the underlying issues of an individual and community life.

PPE: What does sex-positive mean to you?

Robert: As an individual, sex positive means not passing judgement about the sexual preferences and sexual practices of others. Even in the face of known risk, it is not the role of myself as an educator and community developer or my organization as an organization promoting safer sexual practices, to impose our belief systems on others. In dealing with the individuals we encounter on the sexual health trail, we can only pass on information and educate folk on what that information means to their lives. The rest is up to them.

PPE: How do you (and HIV Edmonton) take a sex-positive approach to HIV education/counseling?

Robert: In my Online Outreach role, I go to gay/bi/MSM sex-seeking chat rooms and bulletin boards and respond to chatters who are seeking answers to questions and advice. They may have had no intention of seeking answers to anything, but my presence there does spark a question or perhaps the profile message of the day sparks a question or comment. In that space and role, I simply give people room to express their perceptions of risk, how they deal with it, underlying causes to their

behaviour, or whatever they want to chat about. In leaving the door open the chatter will often go beyond the basic question they approach me with and delve into something deeper and more pressing in their lives.

That said, I am very clear that I can give them information and talk about impact but I try to give them the space to make the decisions of future activities. In my view, most guys know what their risks are and what the implications are, what they don't have a handle on is communicating sexual behaviours in a way that keeps both parties safer. Also, there is not a great deal of sexual honesty in chat rooms. Anonymity does tend to bring out the fantastical and often guys will post messages that reflect their sexual whims rather than their sexual reality.

PPE: Why do you think a sex-positive approach is important with regards to HIV?

Robert: One of our biggest barriers to effective HIV/STI education is stigma and discrimination. Much of the stigma comes from the systemic association of HIV to gay/bi men. This continued association has been one of the reasons that sexual health education in schools takes such a negative turn. There are very few school districts and individuals whose job it is to do sexual health education who will actually have a well-rounded inclusive discussion with their students about sexual health and sexuality. Continuously keeping such an important aspect of human life under a rock creates a climate of negativity often filled with a seedier less wholesome understanding

about one's innate sexual attitudes.

Our role within the HIV/AIDS/STI movement is to return some of the power to the individual by filling in the gaps of their knowledge and giving them the tools to make sound sexual health decisions. In the case of Sexual Pursuit for example, the entertainment approach of the game allows us to get back to some sexual basics, let people titter at others and themselves and face some very rudimentary sexual facts with a common knowledge approach.

PPE: Tell me about the "No Shame!" campaign.

Robert: The No Shame! Campaign has been borrowed from Life Foundation of Hawaii. The campaign will differ in many ways, but the "No Shame!" approach and use of the words are very important to the whole fight against HIV/AIDS related stigma and discrimination. We have applied for funds to conduct a national campaign in 7 cities that will focus on immigrant populations from endemic countries and on the Aboriginal populations. The concept includes a campaign published in up to two languages, aside from French and English, those languages would be demographically dependent in each city. At present, the campaign would include posters, cards, buses, bus shelters, video psa, audio psa, bike racks, etc. The message will be simple and to the point with the look being artistic and appealing through symbolism.

To find out more about HIV Edmonton visit their website at www.hivedmonton.com.

Planned Parenthood and Living Positive Join to Reach Out to Youth

September of 2006 Living Positive began its move out of its offices on 124 street and into its "Virtual Office" environment. In addition to its "virtual" presence, Living Positive has moved into a work station at Planned Parenthood. Prompted by a loss of funding from ACHF (Alberta Community Council on HIV) Living Positive saw an opportunity to adapt a new way of reaching out to persons living with HIV, through the technologies of digital phone and the internet.

"Moving into a virtual world," notes Randy Sampert, acting Executive Director of Living Positive, "we are able to involve our members in the virtual world. The virtual move enables us to reduce the isolation our members often feel when they are not well, by allowing peer support through digital phones in their residence and through the placement of computers."

By occupying only one office and using digital technology to keep its members and

volunteers connected, Living Positive has been able to continue to serve its clients who live with HIV. Moving in with Planned Parenthood Edmonton has produced an opportunity to combine the strength of Planned Parenthood Edmonton's (PPE) work with youth, with the Living Positive Speakers Bureau and Peer Support Programs to develop a prevention outreach to youth with a special focus on "high risk" youth.

LifeStyles®
CONDOMS

Mr. Sampert believes, "the Speakers Bureau brings the personal experience of Persons Living with HIV (PLWHA) together with the skill building prevention programming that PPE has developed for "at risk" youth. Our Speakers Bureau brings value in the way members share their "real life story about living with HIV", by sharing our stories with youth this reduces the

stigma and discrimination associated with HIV. Youth will start to understand that it is not cool to take the chance of getting HIV. Over the past 25 years, condom fatigue has developed, people are getting tired of hearing the message about HIV and other STIs. Through the opportunity with (PPE) to develop a strong program and presence in schools I hope that we can start to get

the message out about "stay healthy, play safe."

This fall Living Positive is seeking to re-establish its funding from ACHF and initiate this outreach to youth. Planned Parenthood Edmonton is excited to be a part of this new development for youth. The key messages we will bring to all youth are: Sexuality is a healthy part of everybody's life; Many

persons living with HIV are unaware they have the virus; There are effective ways to prevent HIV transmission; Practicing safer sex is everybody's responsibility and Persons living with HIV are normal people. Working together Planned Parenthood and Living Positive are confident they will be able to make an impact with youth.



There are a variety of condoms to choose from and choosing one together with your partner can be fun

Ask a Sex Expert...

I'm a HIV positive male and I still want to have a good sex life. What can I do?

Positive, but not Negative

First, thank you for seeking safer sex information on how to further protect yourself and your partners. It's great you realize you can still have an enjoyable and satisfying sex life even though you are HIV positive.

You didn't mention whether your partners were male, female, or both, so I'll try to be inclusive of all sexual orientations.

There are many sensual (and highly satisfying) acts that we can do with another individual that carry no risk of HIV transmission. Remember, we are sexual beings from the ends of our hair to the tips of our toes.

We can give our partner a sensual massage, have a hot 'make out' session, or feed them an erotic meal. Becoming more intimate, we can masturbate ourselves or our partner.

When it comes to HIV transmission and sex we have to be aware of our bodily fluids. The HIV virus is present in blood, semen, vaginal fluid, and breast milk. Any time an HIV infected fluid gets into our bloodstream we are at risk of becoming HIV positive.

For guys, it's important to use condoms anytime you do anything sexual, including oral sex. Individuals are at risk if they have little cuts in their mouth (from flossing their teeth, etc.) and if pre-ejaculatory fluid or cum is present on the penis.

Experts used to say that you could swallow ejaculate because the stomach acids would kill the HIV virus. New reports suggest this may not be true. So, always use

condoms for oral.

The same is true for oral sex on a woman. Dental dams (or a condom cut down the center) should be used to protect both partners.

When it comes to penis-vagina and penis-anus sex, individuals (whether HIV positive or not), should always use condoms to protect both people. The vaginal and/or rectal canal can have little cuts, which are open to the bloodstream and can easily transmit HIV.

And for all you girls out there that like girls, you should be using condoms on your sex toys if you are sharing them with a loved one.

Positive, but not Negative, and anyone else out there regardless of your HIV status, you really need to be using condoms. Condoms can be fun, sexy, and erotic. Finding a way to incorporate condoms into your sex life that makes them hot and not a chore will make them a lot easier to use.

And remember, condoms aren't 100% effective. They do break occasionally. Using a generous amount of lubricant for all of these acts will not only make sex more enjoyable, but it will also reduce the likelihood of breakage.

So Positive, but not Negative, you certainly can enjoy a fantastic sex life. Follow these suggestions and you and your partners will be safer.

If you have a question about sexuality that you would like answered by a sex expert, please email brian@ppae.ab.ca and watch for the response in the next Planned Parenthood Edmonton newsletter in See Magazine.

Multicultural Multiethnic Consortium on HIV (MMC HIV) is an interagency consortium that works collaboratively to overcome barriers in addressing HIV/AIDS and sexually transmitted infections (STI) in ethno-cultural communities.

With regard to HIV, health promotion efforts in Edmonton and area have historically mainly been directed towards Aboriginal communities, IV drug users and gay men. There has been some, but very limited collaborative health promotion strategies addressing HIV/AIDS and STI in ethno-cultural communities. Limited resources and cultural taboos have certainly contributed to a shortage of sustainable programs as well as a lack of cooperation among stakeholders. MMC HIV believes that health promoting agencies should work together with immigrant serving agencies and community groups to explore strategies and build a coalition of stakeholders to address HIV/AIDS and STI in ethno-cultural communities in an organized, meaningful and efficient manner.

The Goals Of MMC HIV Are:

- Raising awareness about HIV/AIDS and STI in ethno-cultural communities in a culturally appropriate manner

- Partnering with health promoting organizations, immigrant serving agencies and ethno-cultural groups
- Delivering culturally competent resources and training on HIV and STI prevention for immigrant serving agencies and ethno-cultural groups
- Providing on-going support and consultation on HIV and STI prevention initiatives for immigrant serving agencies and ethno-cultural group
- Distributing safer sex resources

Currently, MMC HIV is working on two projects funded by the Alberta Community HIV Fund. The first project provides important messages for STI/HIV prevention in immigrant and refugee communities in a form of a storybook. The resource provides information on STI and HIV, but, more importantly, goes further to address larger community issues such as stigma, denial, family shame, infidelity and youth sexuality. The project is spearheaded by the Multicultural Health Brokers' Co-op working in collaboration with Capital Health STD Centre and Planned Parenthood. The other project is coordinated by Planned Parenthood and is focused on training ESL teachers, settlement workers and community leaders to use the storybook as an educational tool.



Yes! I would like to invest in Planned Parenthood Edmonton as a member or with a donation.

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- \$125 – Provides one hour of counselling
- \$75 – Provides one hour of education programming
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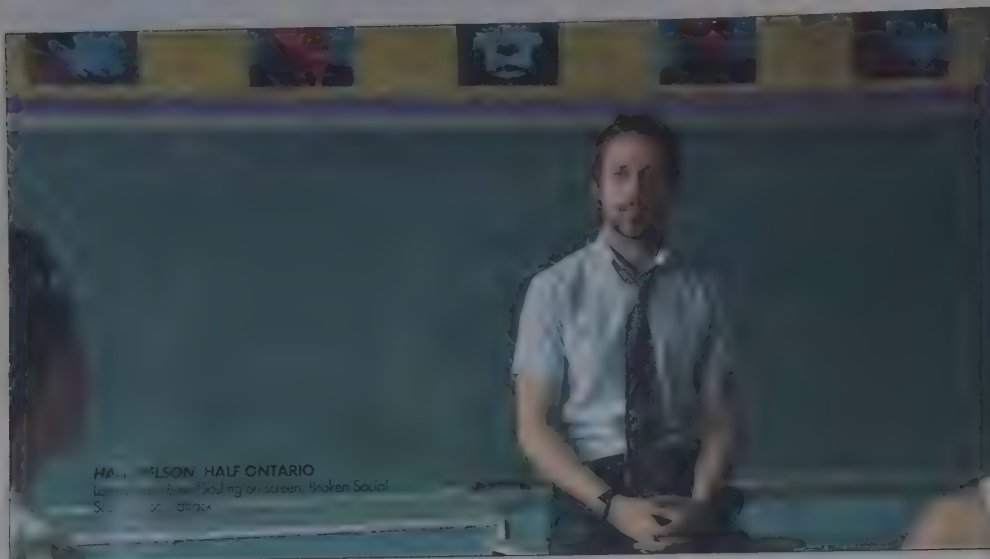
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HALF NELSON. HALF ONTARIO
 Gosling on screen. Broken Social
 Screenplay

Morning, Mr. Crackhead

Full marks for director Ryan Fleck's smart *Half Nelson*

HALF NELSON

Directed by Ryan Fleck. Starring Ryan Gosling, Shareeka Epps, Anthony Mackie. Opens Fri. Nov. 10, Princess Theatre. *****

HALF NELSON WAS THE SURPRISE HIT of the Edmonton International Film Festival. It should be the sleeper indie blockbuster (if there is such a thing) of the year—no wins at any major festivals (despite critical acclaim) meant it didn't have nearly as much buzz as, say, *Little Miss Sunshine* or *Art School Confidential*, but it deserves more.

It's one of those blink-and-you'll-miss-it films. Luckily, if you didn't have a chance to see it at EIFF, here's your chance. Take it.

The plot is simple: Daniel Dunne (Ryan Gosling) is a junior high school history teacher at an inner city school. He is also a drug addict. When he is caught smoking crack in the girls' locker room by one of his students, Drey (Shareeka Epps), the two of them are drawn together in an unusual friendship.

When you see Dan strung out on the floor, it's easy to judge him: he's

irresponsible, he has no right being near those kids, he's on his way to self-destruction, and so on. But we are never offered the easy out.

Instead, we are posed questions (often by Dan himself) that force us to deal with the man, rather than what we see on the surface: does only one thing (drug addiction, politics, occupation) define a man? Is there such a thing as wrong or right when something wrong creates good for those who really need it?

Dan is a hell of a teacher. He's obviously won the respect of his stu-

dents, and he's more interested in teaching them something meaningful than he is in sticking to the curriculum. You know the type: the young, idealistic ones who sometimes come to school looking like they've really enjoyed the night before. Dan teaches them honest-to-goodness dialectics rather than dumbed-down, feel-good history. His students recite the facts of significant civil rights cases: racial segregation in schools, Harvey Milk, the Berkeley Free Speech Movement.

It turns out that he and Drey have

Gosling embodies seeming opposites, a living example of a dialectic fighting for balance in one body.

more than their secret in common. While her brother is in jail, a family friend, Frank (Anthony Mackie), has been making sure Drey and her mother have a little extra money to get by. Of course, Frank happens to be Dan's dealer. The two men both feel protective of this girl, for different reasons: Dan doesn't want her caught up in gang life, and Frank doesn't want his little "sister" to hang around with baseheads.

No one seems to sit on the side, right or wrong here. Instead, we're shown that the economics are inextricably interconnected, from dealer to addict to those who benefit from the money generated. Everyone suffers.

Ryan Gosling (last seen in *The Notebook*) is amazing. Neither pitied as a drug addict nor preachy about his role as an educator, he manages to embody these seeming opposites, a living example of a dialectic fighting for balance in one body.

Gosling's work, however, is matched by newcomer Shareeka Epps' stoical performance as Drey, neither an innocent or as a potential victim, alternately a typical teenager (silly, glum, eager for approval) and a prematurely grown up, having experienced so much. It's incredible watching this character come to knowledge of the failings of adults that grown-ups are not immune from mistakes, false hope, and delusion.

MARI SASS

Dropping the mom bomb

Archambault feature makes good on promise

FAMILY

Directed by Louise Archambault. Starring Sylvie Moreau, Macha Grenon, Juliette Gosselin. Nov. 10 & 12, 7 pm; Nov. 11 & 13, 9 pm. Metro Cinema, Zedler Hall, Citadel Theatre. *****

SEVERAL YEARS AGO, QUEBECOIS director Louise Archambault made a short film called *Atomic Sake*. It features a group of friends talking and drinking, but underneath the party atmosphere is a crisis that hits the women like a bomb. Stylishly shot by top cinematographer (and Archambault's husband) Andre Turpin, it heralded a new talent that promised to contribute much to bringing women's voices to film.

And so she has. *Familia*, her first feature film, likewise shot by Turpin, enters the territory of women's relationships: mothers and daughters, friends and betrayers. Michele (Sylvie Moreau) is a single mother, a free spirit, and, unfortunately, a

gambling addict. Her daughter, Marguerite (Mylene St.-Sauveur) is a precocious 14 year old, sneaking out to dance clubs, drinking and flirting.

When her boyfriend no longer is willing to finance mom's gambling debt, Michele and Marguerite hit the road, with plans to start again in California with her sister. But they are completely broke, and a visit to Michele's mother only results in a nasty grope from stepdad. At least he gives her \$50—her sister, once she learns of their plan to reunite in America, turns them down flat.

The only place Michele can think of going is to her childhood friend, Janine (Macha Grenon), an interior decorator who lives in a huge house, married and with two children. Bourgeois Janine takes her friend in, if only because Michele has told her that her ex-boyfriend hit her. But it soon becomes clear that Michele and her daughter are settling in, and have no means to get to California.

As Michele continues to gamble away whatever money she manages to get (Janine offers her a job as her assistant), Marguerite introduces Janine's daughter Gabrielle (Juliette Gosselin) to parties, Internet sex chats, drinking, drugs, and boys. Michele—the "cool" mom, the sexy single friend—has worn out her welcome, and it's obvious that this is not the first time. Yet, though it seems like the two drifters are corrupting Janine's family, underneath the perfection, there is trouble there too: her husband is frequently away on business, or so he claims. Janine has other suspicions, and begins, stoically and methodically, to enact her revenge.

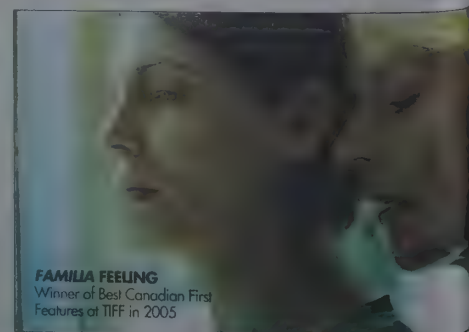
Running throughout are questions: How much of us did we inherit from our parents? How much of us do we pass onto subsequent generations? The answer seems to be that no matter how much the daughters want to escape who they came

from, there are some unavoidable outcomes of the damage these mothers do that goes on to inflict their daughters too.

Familia lacks the punch of *Atomic Sake*. Naturally, the shorter form is more condensed—it's harder to sustain that intensity over an hour and a half—but *Familia* doesn't suffer too much from the lulls. In fact, Archambault is able to find room to include melodrama, comedy, and tragedy in those spaces. But the greatest

strength is that the director still gets wonderful performances from her cast—we're charmed by Michele, despite her obvious failings, and there is something entrancing about Janine's closed-off, private agony. In the end, both mothers appear to finally see the legacy that their mothers have left for them, and understand that their daughters' rebellions are the beginning of yet another cycle.

MARI SASS



FAMILIA FEELING
 Winner of Best Canadian First
 Features at TIFF in 2005



Careful whispers

La secret de ma mère deserves divulging

LA SECRET DE MA MÈRE

Directed by Ghyslaine Côté, Starring Ginette Reno, Céline Bonnier, Clemence DesRochers, Metro Cinema, Zedler Hall, Citadel Theatre, ****

IN A WAY, DIGNIFIED IN HIS COFFIN WHILE his family files by, you wouldn't guess that the deceased, Jos (Guy Thauvette), was a bad boy in his youth.

Not just minor, high spirited, youthful indiscretions either, the type that are handed down fondly as well-polished stories trotted out for family functions.

No, these are the mortifying, hidden secrets tamped down to the point that they're never spoken of—and, of course, they start to pour out almost as soon as his widow Blanche (Ginette Reno) and daughter Jeanne (Céline Bonnier) appear to pay their last respects on a cold, snowy New Year's Eve.

The first, albeit minor surprise to the audience is that Jos and Blanche have been separated for the last 20 years, accounting for the initial light-hearted response to the sight of her husband in the casket.

No grieving widow there, and Jeanne is remarkably pragmatic about it as well. Their measured, matter-of-fact attitude will change as the family begins to wander in for

the final send off. The aunts and uncles, cousins and friends, each caught up in some way in the web of deceit that starts to unravel in a series of alternately dramatic and comic tableaux and flashbacks.

Cousin Annie is a neurotic mess who inadvertently kicks off all the trouble, and cousin Cecile is by general consensus the most untrustworthy and worthless member of the family. All three of Blanche's sisters harbor enough hidden trinkets of ugly knowledge to split apart three families.

Truthfully, *La secret de ma mère* is a soap opera, with lots of bed hopping, nasty infighting and general bad behavior on the part of extended family members. It would be a conventional weeper except for the quality ensemble and director Ghyslaine Côté's deft touch.

Côté (*Elles étaient cinq*, aka *The Five of Us*) jumps across several time periods while touching on young and old versions of her characters, on the way nodding to a few provincial historical moments—Expo '67, and the St Jean Baptiste Day riot of '68, when close to 300 people were arrested for pelting newly elected Prime Minister Trudeau on the bandstand while he refused to be moved.

The fractured narrative provides a few false clues and disjointed hunts—enough that any guessing on the part of the audience is frustrated. Along the way, the director sets up short, lovely moments to show that gentleness and love remain amidst the anger.

She breaks off from conventional comedy-drama by inserting unusual set pieces—an amusingly sweet musical number in the family home, a starkly lit theatrical freeze frame when Jeanne finally confronts her mother in the parlour.

Côté's not afraid to make stylistic leaps—her Quebec of the '60s looks something like a cross between *American Graffiti* and *Jules & Jim*, a whimsical spell only broken by sudden traumatic acts of family violence.

It's satisfying to watch the loose ends of this family saga get tied up, even if it seems just a bit too pat to have it happen within the span of a few hours. That's a quibble, however, and probably unfair, since *La Secret* is in no way presented wholly as a realistic drama—a view verified by a snippet of hilarious action that takes place in the middle of the final credits.

TOM MURRAY



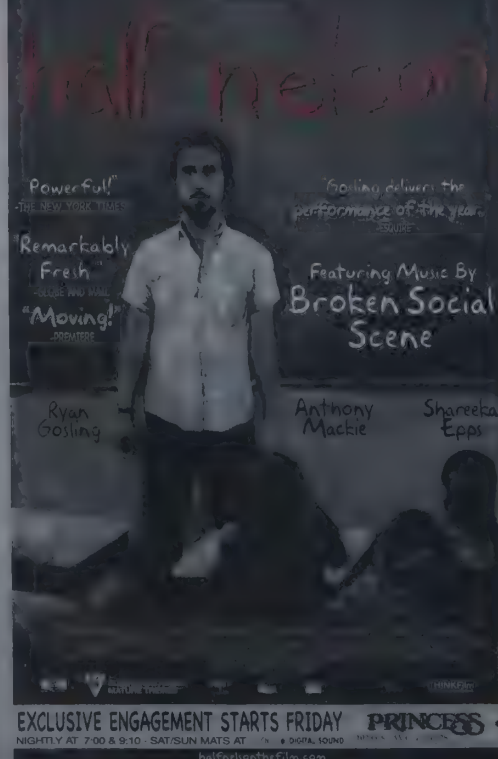
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Ok, L.A., already

Harsh Times falters on weak writing

HARSH TIMES
Directed by David Ayer. Starring Christian Bale, Freddy Rodriguez and Eva Longoria. Opens Fri, Nov 10

IT'S GLARINGLY OBVIOUS FROM THE outset that *Harsh Times* is going to be a gritty movie with heaps of jarring violence and random acts of cruelty

The opening sequences of war are more like a video game than reality, spawning the sense the lives being lost are no more important than blips on a monitor. But save for the few moments of clarity early on, *Harsh Times* gets lost in its own message and ceases being convincing

Christian Bale as Jim Davis, a freshly discharged soldier with a lust for the seedy buffet of Los Angeles street life, is skeezy and creepy. It's

difficult to understand why he would be able to gain the affections of his innocent and devoted Mexican girlfriend Marta (Tammy Trull) and his well-meaning best buddy, Mike (Freddy Rodriguez).

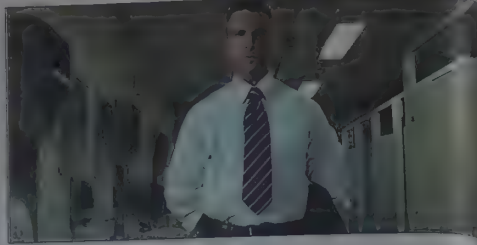
Their friendship is implausible, even with all the "dude" this and "dawg" that, there doesn't seem to be much chemistry between the two, and Mike's girlfriend Sylvia (Eva Longoria) is utterly intolerant and disgusted by Jim. There's nothing that explains why these people would even know each other, and it's frustrating.

Marauding around the mean streets of Los Angeles instead of looking for work, the two men swill beer, smoke dope, and generally thug out in the car all day. Eventual-

ly, an act of violence opens up a rift between the two, and the soldier reacts in amusement while the civilian reacts in terror.

Jim is clearly on the verge of a full-on meltdown for most of the movie, gleefully terrorizing everyone in his path. The message is clear—the very people charged with protecting the American people are trained to view human life as collateral damage and very often can't tell the difference between a friend and an enemy. As Jim puts it, "I'm a soldier of the Apocalypse."

It's scary to think the American government is manufacturing sociopaths and unleashing them back into society without regard for public safety. Indeed, it's a sobering thought, but it could have been bet-



ter conveyed with solid character and plot development. Instead, we're assaulted with an endless barrage of cliché slang that is unconvincing and contrived.

Harsh Times is also a long film,

and at over two hours, could do with some liberal editing. Moreover, the script could use some serious tweaking. I know it's set in L.A. and all, but dude, give it a rest.

ROBERTA MCDONALD

"A TOWERING ACHIEVEMENT."



PETER TRAVERS *Rolling Stone*

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A HEAVYWEIGHT
CONTENDER FOR
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HONORS
(NEW YORK POST)

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A STUNNING FILM
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FLUSHED AWAY

Directed by David Bowers and Sam Fell.
Voiced by Hugh Jackman, Kate Winslet, and
Ian McKellen. Now playing. ★★★

LOVERS OF THE KOOKY COMIC HITINGS produced by the Aardman animation team—Wallace & Gromit, *Chicken Run*—likely will leave the theatre with some of their expectations circling the drain following a viewing of the team's entry into the CGI universe, *Flushed Away*.

Adult aficionados that is—there certainly isn't anything about this film a kid wouldn't like

Ironically, the technology that makes *Flushed Away* such a stunner visually—and this film really does up the ante in terms of amazingly rendered computer animation—also contributes to its exhausting and ultimately somewhat tiresome pace.

The painstaking stop-motion process used in previous Aardman films simply couldn't have created the compulsively kinetic roller coaster ride that is this film. From the opening sequence, in which we find upstart London rodent Roddy (Hugh Jackman) tooling around his posh pet home to the final show-

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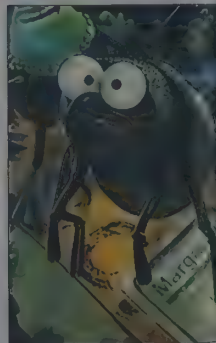
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down in the sewers below (it is he who is flushed) against the sinister Toad (a fine villain, articulated by a bombastic Ian McKellen), the film rarely eases in the reins—Jackman's main vocal duty, it seems, is to cry variations on "woaaaaahhh" as his on screen avatar plunges from one subterranean depth to another. After a while, the experience isn't so much like watching a movie as it is watching a video game like *Sonic the Hedgehog*.

Not that the film doesn't attempt to make concessions to adult viewers; jokes include pokes on the monarchy, American sound bite militarism, commercialism, etc. Hell, the whole story of Roddy leaving his comfortable but cold captivity for companionship—in the form of plucky (of course) heroine Rita (Kate Winslet)—in the smelly city of rats has one thinking the whole British class system exists solely for the benefit of fish-out-of-water fantasists.

Some of its gags are great—the strong-arm former white lab rat ("I used to be gray") in the employ of



The Toad would fit right in an *Old Ritchie* ensemble—and others are just tired—the hit squad of French frogs—but ultimately *Flushed Away* is one long action sequence.

Even those disappointed not to come across a quirky charmer like *The Curse of the Were-Rabbit* will have a hard time not marveling at the technical wizardry on display here, though they may find themselves wishing the movie would pause long enough for one to admire the minutiae of this delightfully detailed alternate universe.

But that's an adult complaint; kids will go agog for *Flushed Away* and those over 12 who find themselves accompanying them to the theatre at least get plenty of visual treats if not laughs.

ZOLTAN VARGAS

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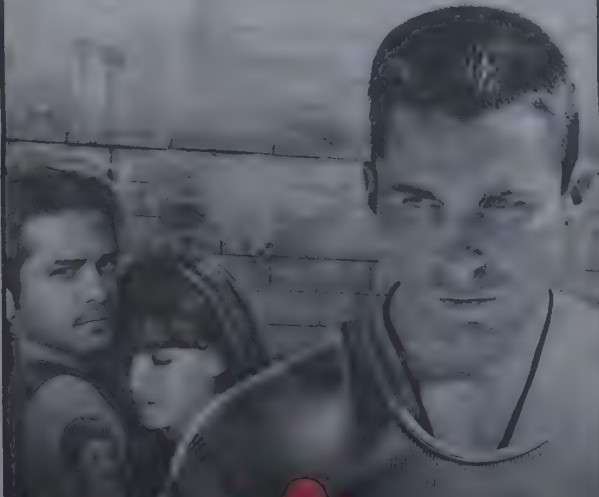
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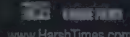
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Harsh Times



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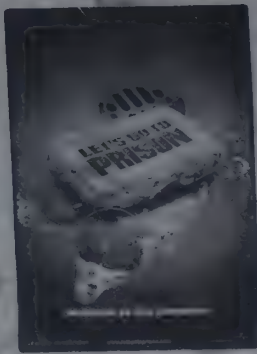
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Borat: Cultural Learning of America for Make Benefit Glorious Nation of Kazakhstan Sacha Baron Cohen's peculiar genius: going out into the world posing as germless characters, brushing up against the powerful and the ordinary and using his cheerful ignorance to expose the latent bigotry, hypocrisy, and idiocy of total strangers. Cohen is a walking special effect, so completely ensconced in mock-douglasness that no amount of hostility will discourage him from perpetrating ever-greater abominations of etiquette, cultural sensitivity, and decency. Just when you think that he can't milk any more novelty out of his racist, sexist, homophobic, crude and patently dumb alter-ego, Cohen ups the ante, compounding outrage with outrage until there's a solid chance you might wet yourself. Far and away the funniest movie of the year.
★★★★★ (SL)

The Departed Matt Damon is a cop working for Martin Sheen and Alec Baldwin. Leonardo DiCaprio reports to Irish mob boss Frank Costello (Jack Nicholson), whose thoughts are scarcely troubled by human feeling. Unfortunately, this Martin Scorsese remake of a Hong Kong action classic gives the actors little to play with. So even though Damon is really working for Nicholson and DiCaprio is really a mole for the cops, and even though Nicholson gives a great performance, this trip to the outskirts of the darkness doesn't impress.
★★★★★ (MH)

Fearless The 43-year-old Jet Li ends this phase of his film career with a mostly attractive summons to Chinese pride, via a fictionalized biography of turn-of-the-20th-century fighter Huo Yuanbiao. The hotheaded young Huo is goateed like who won't listen to his fighting master. The adult Huo insists on equating victory in combat with mastery of his domain, which eventually sets the ol' train of tragedy in motion. Martial arts aficionados will have to judge the technical merits of the film, but a consistent vision threads through the carefully constructed scenario—the talky bits

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aren't just refractory periods between the punchy parts—and Huo's maturation is depicted patiently and palpably. Li and director Ronny Yuen haven't completely negotiated the fine line between national pride and chauvinism, but at least the take home message isn't "beating people up looks cool." ★★★★★ (KW)

The Guardian An action/adventure/drama that focuses closely on the grueling requirements for US Coast Guard membership but which fails to develop characters that draw you in. Kevin Costner is the legendary live savior forced to instruct a new class of coast guard hopefuls, including cocky former swim champ Ashton Kutcher. Too many scenes focused on the quirky drills at the expense of getting a chance to know the characters. Costner's performance was mundane. Kutcher gets props for breaking his type-cast as a comedic silly man, but in this cookie cutter action movie, "deep" is a word reserved for the scenes with the seemingly bottomless ocean.
★★★★★ (IT)

Jackass: Number Two As with the original, videos of morons are spliced together like a skate video. Scenes are assembled somewhat randomly, but with the idea that there should be some kind of progression towards bigger, better, and more dangerous/outrageous stunts. There is no theme, thought or meaning. People are hurt constantly, others respond with laughter, and a good, horse sense time is had by all. Some skits are more extreme, but on the whole the film feels a little forced by the last half hour. Still, good fun, if you're willing to entertain the remnants of your teenaged sense of humor. ★★★★★ (UE)

Little Miss Sunshine Unprepossessing Olive (Abigail Breslin) has earned a place at the regional children's beauty pageant, take a marathon road trip in a dilapidated VW bus. Cue a fresh take on most of the typical "road movie" clichés (and, indeed, a few surprises), some major funny family bonding moments, and a not unexpected lesson about winning and losing that manages to stay just this side of squeaky. The performances are uniformly fantastic and the "abnormal humour" is perfect for late summer.
★★★★★ (CH)

Marie Antoinette Sofia Coppola's biopic is frustrating, because it's difficult to see past the admittedly luxurious and glorious surfaces. We're supposed to get that Marie Antoinette—uneducated and only a teenager when she ascended the throne of France—was a woman of excess amidst the already extravagant excesses of court life, and we are meant to think about this story in the context of modern times, but she makes us work so hard to glean any point from the movie, it always feels like we're projecting our desire for

a point onto it, excusing the film rather than allowing it to speak for itself. ★★★★★ (MH)

Man of the Year It takes a nearly perfect script, flawless direction and a dedicated and talented cast to be able to transition from romantic comedy to political thriller and back again. That's why the all-star cast and crew should not feel so dejected that they have somehow missed the mark. Man of the Year is the latest film to offer its take on the democratic process, or the lack thereof, with some thinly disguised jobs at General W. It contemplates a fantasy that so many of us share—to finally see a politician tell it like it is.
★★★★★ (LB)

The Queen This is undeniably a classic two-hour drama about the Elizabethan monarch and her misdeeds, yet there's something not quite on about the idea of a film on the present monarch. In the 21st Century we ought to have got over our strange fascination with hereditary power and privilege. Frears' film seems altogether too soft and reverential, though it masquerades as a pitiful critique of all things royal. This is a film that, for all its scenes of Elizabeth doing "normal" things like drinking tea, answering telephones, weeping, and swearing has no interest in determining whether the members of the monarchy are really "just like us." ★★★★★ (CN)

Saw III Most of the criticisms one could level at movie like Saw III—the convoluted, laughably implausible plot, the shitty acting, etc.—are simply moot. This film exists for one reason only: to inspire revulsion, and on that account it exceeds remarkably. Like the other Saw films, the premise finds unwitting victims strapped into ingenious designed and fetishized torture devices from which the only means of escape posit grisly (see 22s). And that's about it. All action outside of the gore in Saw III is merely cursory. You want human degradation and suffering? You got it. It's hard to recall a film in recent memory, if ever that equals the abundance of agony on display here. So, if that sounds like a good time to you, have it—this film has it all. ★★★★★ (Z)

The Trailer Boys Movie Like a lake-warm bath, The Trailer Park Boys Movie could really use two things: more heat and more Bubbles. The feature film adaptation of the series admirably sticks to what it knows: the comings and goings of the folks in Sunnyvale Park. But what's an often endearing and chuckle worthy half-hour television feels overextended and tiresome here, like an off-week episode stretched out over two hours. ★★★★★ (ZV)

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JAZZ

FOUR ROOMS 137 Edm City Centre East, 426-
4167 — The Sat Marc Beaudin Trio.

HUBBIE'S 7761-5 St., 436-1161 — Fri Martin
Khan Sat Lamo Chapman w/ Brennan Cameron
Wed Wobbly Wednesday w/ DJ Frederick. Info:
w/ hubbies.ca

JENNIFER'S CAFE 9640-142 St., 451-8890 — Fri The
Loudo Junkies.

U OF A TALKIE DE RENOU 10046-101 Ave. — Info:
429-3386

MANDOLIN BOYS 6419-112 Ave. 479-4050
RIVERSIDE BAR & GRILL 367 St. Albert Trail, 460-
1312 — Every Sun The Red Ants.

YARDBIRD SUITE 10203-86 Ave. 432-0428 — Fri
Mike Marley/David Braid Quartet w/ Tara
Bridgman Sat Wallace Roney Sextet Sun River
City Big Band.

ZNAAT'S 10180-101 St. — Info: 423-5409.

TICKETS LEGEND

AID Arden Theatre, 5 St. Anne Street, St. Albert, (780) 459-1542, boxoffice@st-albert.net, ardenttheatre.com • **CIT** - Citadel Theatre, 9828-101A Ave., 425-1820, 1-888-425-1820, citadeltheatre.com • **HOR** - Horizon Station, 315 Jasper Ave., Spruce Grove, 962-8995, horizonstation.com • **TIX** - Tix on the Square, 9930-102 Ave., 420-1757, 1-877-888-1757, tixontheatre.com • **TM** - Ticket Master, 451-8000, ticketmaster.ca

POP & ROCK

BACKDRAUGHT PUB 8307-99 St. — Info: 430-
9200

CASINO EDMONTON 7055 Argyle Rd., 463-9467
— Fri & Sat Samantha King

CASINO YELLOWHEAD 12464-153 St., 424-9467
— Fri & Sat Chad Klinger.

COWBOYS COUNTRY SALOON 10180-180 St. —
Info: 481-8739

HOMEGROWN SOUL SHACK 8102-10324-82
Ave., 989-7009 — Every Sat, 5 pm, live music.
J.J.'S PUB 11827 St. Albert Trail, 489-7462

J.P. RANCH SALOON 15326 Stony Plain Rd. —
Info: 489-1906

JERRY & HYDE PUB 10610-100 Ave. — Fri
Headliner. Info: 426-6381

KINGSNIGHT PUB 9221-34 Ave., 433-2599
RENDEZVOUS 10108-149 St., 444-1822 — Fri
Operation Winter Mist, Warmach, Civil
Savage & Within The Ashes Sat From the
Ground Up, OfftheWALL & The Deadline
Queens.

SECOND CUP Gateway Plaza, 10310-34 Ave. —
Mon Eric Miller

URBAN LOUNGE 8103-105 St., 439-3388 — Thu
Keating w/ Joshua's Habit Fri-Sat Rosco & the
French Ticklers Sun Comphre Heroes Wed
Wambai w/ Occupation Pirat

PUB MUSIC

ALEXANDERS LOUNGE Chateau Nova Hotel, 159
Airport Rd. — Every Fri & Sat Eric Miller

ATLANTIC TRAP & GILL 7704-104 St., 432-4611
— Thu-Sun Billy Wiseman.

BUD'S LOUNGE Londonderry Mall 66St. & 137
Ave. — Every Thu 9pm Jam nit. Every Sat 9pm
live entertainment.

CELI'S IRISH PUB 10338-109 St., 424-5555 —
Every Mon Student Nights w/ Captain Tractor
Every Fri kick it bro's Every Sat Jamoak

CROWN & ANCHOR 15277-113 St. — Info: 472-
7676

DUKE OF ARGYLE 17230 Argyle Rd. — Info: 465-
7931

ELPHANT & CASTLE ON WHYTE 10314-82 Ave.
439-4545

THE NEW TAPHOUSE 9020 McKinney Ave., St.
Albert. — Info: 458-0860. **O'BRYEN'S IRISH**
PUB 10616-82 Ave., 414-6766 — Thu Mister
Lucky Men DJ Angus Tue Irish jam session w/
Shannon Johnson & Irish dance Wed Chris
Wynthers of Captain Tractor & guests.

SHERLOCK HOLMES Bourbon Street, WEM — Thu-
Sat Tony Dixon Mon-Wed Tim Catton
SHERLOCK HOLMES Capilano Mall — Thu-Sat
Dave Hiebert Mon-Wed Sun August

SHERLOCK HOLMES Rice Howard Way — Thu-Sat
Ryan Wiggins Mon-Wed Cal Collette

THE DRUID 11606 Jasper Ave. — Info: 454-9928
THE DRUID SOUTH 2940 Calgary Trail — Info:
465-6800

DANCE CLUBS

BACKROOM VODKA BAR 10324-82 Ave.,
(Upstairs), 436-4418 — Mon Local Motive +
House, progressive, techno w/ guests Wed
Soulful Deep House w/ D's Smoov & Nic-E Fri
All Out Fridays w/ Shortround, Echo & Sweetz,
mash-ups and dancefloor rhythms Sat Flava +
rip hop w/ Shortround, Echo & guests Sun
Moonlight Cinema 9 pm - Simpsons, a movie &
DJ.

BOOTS 10242-106 St., 423-5014 — Open 7
days/week. Happy Hour: 3 to 8 pm Fri Retro
Disco Sat Flashback Saturdays w/ D's Derrick &
Manny Mulatto, Male Stripper, 11 pm.

BUDDY'S NIGHT CLUB 11725B-Jasper Ave., 488-
7736 — Open Nightly 9-3 Sun Rattling drag
shows in The Standart Lounge w/ Mx Bianca &
Mx Vanity Fall, GoDiva & Donatella NEI in
the GoDanna Show, DJ WestCoastBabyDaddy
Mon Amateur Strip Contest w/ Mica Fellow & DJ
WestCoastBabyDaddy Tue Free pool & tourna-
ment, DJ Arrowchaser Wed Happy Hour w/ DJ
Seoan Seon Thu Wed Undies contest w/ Mica
Fellow & DJ WestCoastBabyDaddy Fri DJ Eddy
Toushish Dance Party, no cover before 10 pm
Sat Undie Night (men only) free pool & tourna-
ment, DJ Arrowchaser

DANTE'S BISTRO 17328 Stony Plain Road., 486-
4448 — Fri Flirt Fridays text messaging singles
party Sat DJ Johnny Sky. Info: www.dantes-

bistro.com

DECADECE 10018-105 St. — Sat Soul Heaven
Saturdays w/ T-boss & Femme Funk. First and
last Saturday of the month for event info call
990-1792 or www.blownmaggie.com

DEVIL'S 10507-82 Ave., 437-7489 — Happy
hour until 7 pm every night

DEWEY'S Powerplant (U of A) — Every Mon
Margins of Sounds w/ Baggly and Pote-1, chills
beats, dub reggae, hip hop

FILTY! MASHSTAY'S 10511-82 Ave. (Upstairs)
437-7489 — Happy Hour Every Day 5-9 pm
Mon Metal Mondays Tue Twisted Trivia Wed
Bar star college night Thu Punk Rock Bingo Fri &
Sat Shole Ya' Ass Weekend w/ DJ Serul K
(dance, all rock, retro) Sun Industry night, half
price everything

HALO 10538 Jasper Ave., 423-4256 — Fri The
Mad Club + Soul, R&B, indie, Brit pop, new-
wave, reggae & classic punk w/ D's Blue Jay &
Travy D Sat For Those Who Know - deep house
w/ Junior Brown, Remo, Waylon Sherrington &
Luxe Morrison

JAK'S 12315 118 Ave., 448-3650 — Fri Whatdo
Funk w/ DJ Resident Funk & Matt Harter, house
drum 'n' bass Sat DJ Nostalgia & guest, house
hardhouse, Ironma NC Sun Free pool all day
freestyle put your name down

NEW CITY LIKWID LOUNGE 10081 Jasper Ave.,
429-CLUB — Mon Make it Mundie Mondays
Wed 80s Punk & 80s Metal Night Thu Rub a
Dub w/ Jesus & his Apostles Fri Your Weekly
AA Meeting w/ Adam & Jesus Sat New & Used
Candy w/ Texas Chainsaw Mascara & Nazz
Nomad

NEW CITY SUBURBS 10081 Jasper Ave., 429-
CLUB — Thu Bingo Trashier Thursdays w/
Texas Chainsaw Mascara & Nazz Nomad Fri
Live Events Night Sat Saturday Sucks w/ Nik
Rothley & Blue Jay Wed DIY Wednesdays, 4
original bands

NICKI DIAMONDS 8130 Gateway Blvd., down-
stairs, 439-6006 — Wed Punk Night
Wednesdays

ON THE ROCKS 11740 Jasper Ave., 482-4767 —
Fri-Sat Live music The Salsa in the City, dance
lessons & Cuban Salsa D's

PRISM BAR & GRILL 10524-101 St., 990-0038 —
Wed Fridays The Sports trivia. Call for upcoming
events

SAVAT BAR 10401-82 Ave. — Wed Sabor latin
music w/ Cerzi Fri Bubi: transcontinental indie
trash, w/ Flyboy Sat Wunderlust: balanc beats
w/ Ben hat Sun Monat Electrauc, 60s trash w/
DJ Dan Electrauc

STARLITE ROOM 10030-102 St. — Fri Cherry
Fridays w/ DJ Jason Pl

TANTRIX 10147 Saskatchewan Dr., 434-8699 —
Mon - Thu & Sun 5 pm - Midnight; Fri & Sat 5
pm - 2 am (Dancing 10 pm - 2 am)

THA BASSMENT INC. 12520-118 Ave., 488-
7105 — Hip-hop, R&B, & top 40 Music All
ages dance club every Fri & Sat

WINTER WINE FESTIVAL **THURSDAY**
OLD STRATHCONA YOUTH SOCIETY
The first annual Swiss & Spit in support of the OYS, guided by
the most knowledgeable tasters on this side of the world's most seductive
sweet. Nov 13. (Myer Horowitz Theatre, U of A campus)

WINTER WINE FESTIVAL **FRIDAY**
OLD STRATHCONA YOUTH SOCIETY
The first annual Swiss & Spit in support of the OYS, guided by
the most knowledgeable tasters on this side of the Great White
North. (Liquor Select, 8924-149 St.)

EXPEDITION CANADA **SATURDAY**
ROYAL ALBERTA MUSEUM
In 2004, 2 Canadian circled the globe using only non-motor-
ized, human power, promoting ecological forms of transport. This
film documents their journey. (12845-102 Ave.)

IN REMEMBRANCE **SUNDAY**
FIRST BAPTIST CHURCH
Da Camera Singers, conducted by John Brough, celebrate
Remembrance Day with a performance featuring Eleanor Daley's
"Requiem" and other works. (10031-109 St.)

FRESH KICKS **MONDAY**
HALO
A sneaker and hip-hop showcase, with beats by D's Twist, Echo,
and Shortround, artwork from Homegrown Soulshack, and plenty
of fab kicks to go 'round. (10538 Jasper Ave.)

WWI & WWII VETERANS' EXHIBIT **TUESDAY**
STRATHCONA COUNTY MUSEUM & ARCHIVES
In conjunction with Remembrance Day festivities, this exhibit dis-
plays memorabilia from WWI & II, featuring private collections
of Canadian veterans. (913 Ash St., Sherwood Park)

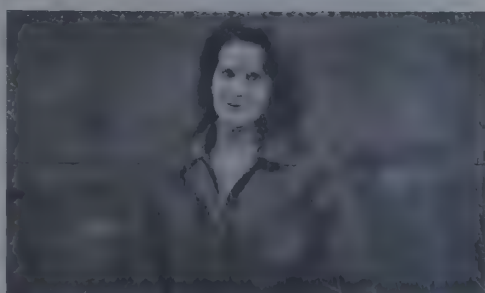
THE OLIVE READING SERIES **WEDNESDAY**
MARTINI'S BAR & GRILL
Suitably martini-soaked evening of poetry with Ottawa-based
writer Rob McLennan, past winner of the Canadian Author's Asso-
ciation Most Promising Writer Award. (9910-109 St.)

THE REEL WORLD FILM SERIES **THURSDAY**
U OF A
The International Department presents No More Tears Sister, a
documentary on human rights activist Dr. Rajani Thirunagana,
and her work on the ethnic conflict in Sri Lanka. (CAB 243)

RENNY HART EXHIBIT **FRIDAY**
RED STRAP GALLERY
The Blackboard Jungle features the most unusual and rare mem-
bers of the animal kingdom. Through Dec 31. (10305-97 St.)

EIGHT DAYS A WEEK

PICK OF THE WEEK



CAROL OFF - BIG CHOCOLATE
REVOLUTIONARY SPEAKERS SERIES
The dentist always said it was bad for your teeth, now find out why it's bad in so many
other ways. In this lecture, Off explores the bitter history of the world's most seductive
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Book Fetish?

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STREET 5PM TO 9PM
SUN 12PM-5PM

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IS DRINKING A PROBLEM? A.A. CAN HELP! 424-5900

listings PHONE: 430-9003 FAX: 432-1102

THE ATTC 10407-82 Ave., 433-1969 — Wed: Hi-ball Night The Student Nite.
THE ELEPHANT & CASTLE WHITE AVE 10314-82 Ave., 439-4545 — Thu: The Sleeman Method Thursdays • DJ Headspin, down-tempo & eclectic hip hop. www.sandcastlewhite.com
THE ROOST 10345 104 St., 426-3150 — Thu: Gorgeous Hostess Dr. Less Tronic, drag kings & queens, burlesque & rotating shows Fri All request dance party w/ DJ Jazzy Sat Monthly theme parties, DJ Jazzy upstairs (new music), DJ Dan & Mike downstairs (retro music) Sun: Fabulous drag show every Sunday w/ Hostess Connie Lingua & the Gay Game Show. Hours: Sun & Thu, 8 pm - 3 am; Fri & Sat, 8 pm - 4 am, closed Mon-Wed. Info: www.theroosttheclub.com

Mon Get Your Funk On w/ Quake Fri: Mayo Sat Various Fundraisers, Wed: Hi-ball Night
CHASE NIGHTCLUB 10345-105 St., 926-1111 — Tue & Thu Karaoke Wed DJ: R&B, hip hop & reggae.
CHIMMY'S 8318-144 Ave., 478-1770 — Sat: Ladies Night, Top 40 Sun Happy hour, free pool.
CLAREVIEW PUB 132 Ave & Victoria Tr., 414-1111 — Tue & Thu Karaoke Wed DJ: Fiore Sun DJ Fiore plays today's hottest yesterday's classics NC ever!

CRISTAL LOUNGE 10336 Jasper Ave., 426-1111 — Fri Fundraiser Night, call 990-366 bookings Sat Legendary Urban Saturdays: R&B, hip hop, reggae, soca w/ DJ Innuence MC J Money, 888.
ELEVATION LOUNGE 10309-81 Ave. (upper), 433-4979 — DJ 4Play playing the best 40 & retro music all week long Wed: Genders Thu Salsa Night, 8 pm NC
ESCAPE ULTRA LOUNGE WEM, 489-1330 — Wild On Wednesdays, Ladies Night Fri: Fahrenheit Fridays Sat Saturday Night Party w/ Urban Heatpools feat. Jin the mix live in concert. Info: www.escapeultralounge.com
FEVER West Edmonton Mall, Phase 3 — Wed: Industry Night Fri DJ Shocker Sat Saturday Night Fever. Info: www.fevernightclub.com
FLUID LOUNGE Jasper & 109 St., 906-7511 — DJ Jon John
FUNKY BUDDHA 10341-82 Ave. — Tue: Cool Tuesdays, dance lessons at 8 pm
GALLERY LOUNGE Mayfield Inn, 16615-109 St., 930-4061 — Thu: Rock 'n' Roll Trivia Fri & Sat DJ Rory
GAS PUMP 10166-114 St., 488-4841 — Fri: All dance music by DJ Christian Sun Open mic long weekend Sundays. Dance music on Sat. Trans. Mandatory coat check/dress code, cover charge.
GINGUR SKY LOUNGE 1505-118 Ave. — Sat: The Urban Substance Thursdays w/ Urban Substance Sound Crew. Info: www.gingursky.com

GLOBE TAP BAR & GRILL 10045-109 St., 426-7111 — Fri & Sat Top 40 w/ dancing Sat: Industry night.
H2O SPORTS BAR & LOUNGE 10044-82 Ave., 433-5794 — Tue & Thu & Sat Sun Karaoke DJ Double Jack plays the best in dance pop.
IRON HORSE 8101-103 St., 438-1907 — Fri: Loose Cannon Sat Urban dance party w/ DJ Kelly's 11540 Jasper Ave., 451-8825 — Mon: Free Pool Wed & Sun Karaoke Happy Hour, am - 7 pm daily.
KINGSKNIGHT PUB 9221-34 Ave., 433-2999 — Thu: Live music, karaoke w/ Smiling Joy w/ Venue Fri Ladies Night in the Venue w/ dancers 8 pm, karaoke 11 pm, live bands 10 pm in the Kingsnight Sat Karaoke in the Kingsnight LIVEWIRE BAR 1163 Knottwood Rd., 440-1082 — Thu - Sat DJ Dove Sun Karaoke
METRO 10250-106 St. — Wed, Thu & Sat: 990-0704
NEWCASTLE PUB & GRILL 6108-90 Ave., 490-1999 — Fri Live Music Sat Ladies Night & Music
NIKKI DIAMONDS 8130 Gateway Blvd., down stairs, 439-8006 — Fri & Sat DJ w/ Donuts Top 40 & requests
OVERTIME BROILER & TAPROOM 10304 114 St., 423-1643 — Thu: Extreme Thursdays: cheap drinks & cool music.

TOP 40

180° RESTAURANT & NIGHTCLUB 10730-107 Ave., 414-0233 — Every Thu Hip Hop & open mic Fri Sexy Friday Every Sat Dance Hall reggae night by Generation II Vexx & DJ Pochoe w/ G-Unit Sound
AZUCAR 11733-78 St., 479-7400 — Wed: Free Salsa Lessons Fri & Sat Live Latin band & DJ Papi. Info: www.edmontonazucar.com
BAR NONE 10545-82 Ave., 432-5058 — Drink specials all night Fri & Sat
BILLIARD CLUB #200, 10505-82 Ave., 432-0335 — Thu: Tonic Thursdays, Live DJ, drink specials & Fri DJ Grand Master Rich Carr
BLIND DUCK 10416-118 Ave., 479-7193 — Wed: CAFE SELECT 10018-106 St., 428-1629 — Fri DJ Slacks & Traptomene.
CAJUNITE NIGHT CLUB 10815 Jasper Ave., 425-0850 — Thu: Urban Substance Ladies Night w/ Urban Substance Sound Crew featuring DJs InVincible, Sha'Round, Echo, SpinCycle, BabyGirl & Touch II Fri Funtion Fridays w/ DJ InVincible, Bomb Squad, Weapon X & BabyGirl Sat SoulOut Saturdays Sun Ladies Night w/ DJ InVincible, Wed: Old Skool w/ DJ Shaka Sean, DJ Sin & DJ InVincible, Tue: Basement Tuesdays reggae night w/ Bomb Squad, Q.B., Chrome Nine & weekly guest DJs
CELIA'S IRISH PUB 10338-109 St., 426-5555 —

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edmonton's official sneaker and hip hop showcase

beats provided by: mist, echo and shortround
artwork provided by: homegrown soulshack
venue provided by: halo (10538 Jasper Ave)
sunday november 12
doors@8pm
18+ event
\$10.00 cover
(includes exclusive 2 hour meet and greet)

HALO (10538 JASPER AVE) RAYACOM Feels

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SOCCO

SOUTHERN COMFORT

OVERTIME BROTHER & TAPPOOM SOUTH

Wheatfield 468 & 106 St., 485-1717 —
Thurs - Sat DJ Mike
PUBS 111 Ave. & St. Albert, 451-8022 —
Tues Request w/ Wild Station Web Wing
Fri & Sat Live music

PUBS 11845 Wayne Gratzky Dr. S, 471-1231 —
Fri Top 40, '80s rock 'n' roll, ladies specials,
open atmosphere, the newest club on the block

PACIFIC BILLIARDS URBAN DANCE LOUNGE
10371 97 St., 476-7322 — Fri & Sat house,
nights, 80s, DJ Venus & guests

PAT 7th Floor, 508 bldg. U of A Campus — Sat
night w/ DJ Kings

PATHEON & BREWERY 4990-92 Ave. — Sat Classic
rock night

POSSIDON 5 PUB & KARAOKE CENTRAL 1715-
10 Ave., 447-4727 — DJ Sociable Dave 11/15-
11/16

RAJ 3888 dence lessons Sat Reserve a Table
Sun industry night, doggabo

REUNION NIGHTSPOT Leucine Inn, 984-4018 —
Wed Sat DJ Vincenzo

REUNION 15347 Stony Plain Rd., 481-6444 — Hip
hop reggae, soul, R&B, Wed Groove
Wheatfield Sound Explosions Sat
Reserve Saturdays

SPORTS WORLD INLINE & ROLLER SKATING DISCO
7010 104 St., 472-6336 — Tue RETRO
w/ DJ hosted by Shado Fri Top 40 Request
w/ a mix of Retro & Disco hosted by Special K

STOLIS 10368-82 Ave., 437-2293 — Sun House
music w/ Johnny Dangerous, Andy Inertia w/
a mix of Wild Card Wednesdays w/
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door or call Tara 452-5634

EDMONTON JAZZ ORCHESTRA — Nov 12, 7:30
pm, Royal Albert Music, 12845-102 Ave.
Directed by Kent Sanger, featuring pianist
Chris Andrew of Bomba. Selections include
* works by Duke Ellington, Count Basie, Cl
Evans. Tickets \$20 at TD, or at the door, \$15 sh
dents

FINEST KIND & ANDY NORTHRUP — Nov 11, 8
pm, Queen Alexandra Hall, 10425 University
Ave. Presented by the Northern Lights Folk Club
Tickets \$18 at TD, Acoustic Music or Myhr's m
usic

HEAR'S TO YOUR HEALTH — Nov 10, 5 pm
Bernard Snell Auditorium, Walter Mackenzie
Health Sciences Centre, 112 St. U of A faculty
members Patricia Tso, piano, Marina Hoover,
cello, and Martin Rieley violin, play selection
from Shostakovich & Beethoven. Free, open to
the public. Info: pho@uofa.ca

ICORIST CHAMBER CHOIR — Nov 18, 8 pm
McDougall United Church, 10225 101 St. "In
Honour of St. Cecilia", featuring Britten's Hymn
to St. Cecilia and works by Byrd, Deller, Elgar,
Chapman that celebrate the patron saint of
music

JAMES KEELAGHAN — Nov 10, 7:30 pm, Festival
Place, Shawno Park Tickets available at the
Festival Place box office, 447-3378

KIERAN KANE & KEVIN WELCH — Nov 10, 8 pm
St. Basil's Cultural Centre, 10819-71 Ave.
Tickets \$15, at TK or \$17 at the door. Info: 438-
4340

KOSMIC KAFÉ — Nov 17, 7:30 pm, The Centre
For Spiritual Awareness, 7221-101 Ave.
Featuring Bob Johng, Nov 19, 7 pm, American
Jazz musician & comedian David Zaslav

LESLEY GORE — Nov 17, 7:30 pm, Festival
Place box office, 447-3378

MARIA MURRAY — Nov 11, 7:30 pm, Festival
Place, Shawno Park Tickets available at the
Festival Place box office, 447-3378

MUSIC WEDNESDAYS AT NOON — Throughout
Nov McDougall United Church Free admission,
bring a lunch, coffee & tea will be available
Nov 15 Joel Gray, trumpet & Robert Thompson,
piano. Info: 468-4989

SUNSHINE AT 11 & ORGAN CONCERT SERIES —
Tickets \$25 adults, \$20 students at the
Winspear box office

Open Stage 7-10 pm hosted by Rhag March
CROWN & ANCHOR 15277-113 St., 7 pm,
open mic jam

JASPER PLACE HOTEL 15326 Stony Plain Rd., 480-
6444 — Open stage hosted by Bruce Fox, 3-6
pm

NEWCASTLE PUB & GRILL 4108-90 Ave., 490-
1999 — Open stage w/ Willie James &
Crowd, 3 pm - 6 pm

NIKKI DIAMONDS 8130 Gateway Blvd., 439-
8006 — Open Jam w/ Mike

O'BRYEN'S IRISH PUB 10616-82 Ave., 414-6766
— Open Stage hosted by Joe Bird, 9 pm

WUNDERBAR 8120-101 St., 436-2286 — Open
stage country jamboozie w/ Rob Jarvis

Open Stage 7-10 pm hosted by Rhag March
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GIGS AT A GLANCE

THURSDAY 9

EDMONTON EVENTS CENTRE — Frank Black: NEW CITY — The Gods Nod Nod
& Band of Bass: POWER JAZZ — Halfpenny Band w/ The Golden Days
The Junction & guests: SIDETRACK CAFE — The Toasters w/ The Afterbeat
STARTRITE ROOM — K-O's w/ Magnolia Lane: VELVET UNDERGROUND —
NIRMS WIG: BLUE CHAIR CAFE — John Millard & Happy Day: BLUES ON
WHITE — James Armstrong: FOUR ROOMS — Marc Beaudin Trio: URBAN
LOUNGE — Keating w/ Joshua's House: ATLANTIC TRAP & GRILL — Billy
Wiseman: O'BRYEN'S IRISH PUB — Mister Lizard: SHERLOCK HOLMES
Bourbon Street, WEM — Tony Dixon: SHERLOCK HOLMES Capilano Mall —
Dave Hebert: SHERLOCK HOLMES Rice Howard Way — Ryan Wings

FRIDAY 10

DINWOODIE LOUNGE — Real Big Fish w/ Streetlight Manifesto, Suburban
Legends & Westbound Train: NEW CITY — Electric Six w/ the Rubber Maids
& The Casanova Playboys: NIKKI DIAMONDS — Doggermouth w/ The
Johnsons & Down the Hatch: SIDETRACK CAFE — Sally's Krockers w/ The
Fire Seeds, early show w/ Peter Katz, Rob Szabo & Bramwell Pratt: STAR-
TRITE ROOM — K-O's w/ Magnolia Lane: VELVET UNDERGROUND — Guests
of Modern Men w/ guests: BLUE CHAIR CAFE — Joanne Whelan w/
Michelle Boudreau: BLUES ON WHITE — James Armstrong: FRESH START
Cafe — Ray Taylor & Marty Slavov: WHISTLE STOP LOUNGE — The
Groovehounds: XWRECKS: SLOWMOR: FOUR ROOMS — Marc Beaudin
Trio: HUBERTS — Martin Katz, Jeffrey Caffe: The Tuxedo Junkies:
YARBIRD SUITE — Mike Hurley/David Broad Quartet w/ Tara Davidson:
CASINO EDMONTON — Samantha King: CASINO YELLOWHEAD — Chad
Klinger, JETTY & HYDE PUB — Headliners: RENDEZVOUS — Operation
Welder Mist, Womancore, Civil Savage & Written The Address: URBAN LOUNGE
— Roscoe & the French Tiddlers: ALEXANDERS LOUNGE — Eric Miller:
ATLANTIC TRAP & GRILL — Billy Wiseman: SHERLOCK HOLMES Bourbon
Street, WEM — Tony Dixon: SHERLOCK HOLMES Capilano Mall — Dave
Hebert: SHERLOCK HOLMES Rice Howard Way — Ryan Wings

SATURDAY 11

BLACK DOG — ba Johnston: SIDETRACK CAFE — Edmonton Search & Rescue
Association Fundraising w/ Rule of Nine: STARTRITE ROOM — Red Ram CD
underground — Lila's Deciples, Thomas w/ guests: BUND PG —
The Groovehounds: XWRECKS: SLOWMOR: FOUR ROOMS — Marc Beaudin
Trio: HUBERTS — Martin Katz, Jeffrey Caffe: The Tuxedo Junkies:
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SUNDAY 12

SIDETRACK CAFE — dj dudeman w/ the Comedy Factory Show & The Ozzy
Ozmonds w/ DJ Clayboy: STARTRITE ROOM — Radio Rebellion Train w/
Norma Jean, Between the Buried & Me, Fear Before the March of Flames,
Meat Signals, The Pully Down, The Concession: VELVET UNDERGROUND
— Where is it w/ DJ Fife, Progs & 2 Live Drive: BLUE CHAIR CAFE —
Branch w/ The Rosette Guitar Duo: BLUES ON WHITE — The Hardline Blues
Band w/ The River City Heroes: RIVERSIDE BAR & GRILL — The Red Aes:
YARBIRD SUITE — River City Big Band: URBAN LOUNGE — Camphire
Heretics: ATLANTIC TRAP & GRILL — Billy Wiseman

MONDAY 13

BLUES ON WHITE — Twisters: URBAN TRAP & GRILL — M. Gary Thomas
& guests: SECOND CUP Gateway Plaza — Eric Miller: O'BRYEN'S IRISH PUB —
DJ Angus: SHERLOCK HOLMES Bourbon Street, WEM — Tim Catton: SHER-
LOCK HOLMES Capilano Mall — Sam August: SHERLOCK HOLMES Rice
Howard Way — Cal Collette

TUESDAY 14

SIDETRACK CAFE — Karas w/ The Trust & Fearless Warrior: BLUES ON WHITE
— Twisters: O'BRYEN'S IRISH PUB — Irish Jam session w/ Shannon Johnson:
SHERLOCK HOLMES Bourbon Street, WEM — Tim Catton: SHERLOCK
HOLMES Capilano Mall — Sam August: SHERLOCK HOLMES Rice Howard
Way — Cal Collette

WEDNESDAY 15

NEW CITY — DIY Wednesday w/ Kelly & the Kellys, Michelle Boudreau &
The Casanova Playboys: SIDETRACK CAFE — The Trevor Tait Band w/
Roadside MacPhail & Jeff Saut: BLUES ON WHITE — Twisters: URBAN
LOUNGE — Wambot w/ Occupation Parate, O'BRYEN'S IRISH PUB — Chris
Wymers: SHERLOCK HOLMES Bourbon Street, WEM — Tim Catton: SHER-
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Howard Way — Cal Collette

Slowmors: BLUES ON WHITE — James Armstrong: WHISTLE STOP
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HUBERTS — Martin Katz, Jeffrey Caffe: The Tuxedo Junkies:
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ATLANT

1999 - Thu, 9 pm, w/ Devon Lane & Britany
NICO DIAMONDS 8130 Gateway Blvd - Mon, 9
pm - 1 am w/ Gord from Stone Rock

O'CONNOR'S RUSH PUB 9013-88 Ave., 469-8165
- Thu, 9 pm - 1 am

ON THE ROCKS 1740 Jasper Ave., 482-4767 -
Mon, 9:30 pm, hosted by Bar Dry Karaoke w/
Scott Parsons & Mr. Entertainment

ORLANDO'S 51163-171 St., 457-1195 - Every
Wed, Thu & Sun, 9:30 pm-2 am

ORLANDO'S 8130 Gateway Blvd - Mon, 9:30 pm -
Wed, 9 pm - 1:30 am w/ Mr. Entertainment

ORLANDO'S 81104-104 St. - Mon, 9 pm - 1
am, w/ Off Key Entertainment

OVERLAND LOUNGE 12960 St. Albert - Fri 9
pm - 1 am Sat 9 pm - 1 am w/ Off Key

PARKLAND PUB 30522-87 272, Spruce Grove
960-6871 - Every Sat, 9 pm - 1 am, starting
Sep 17 Karaoke contest 1st prize \$600

PEPPERS 321 Westmount Centre, 113 Ave. & 135
St., 451-8822 - Thu, 9:30 pm - 1:30 am w/
Carri from Stone Rock Entertainment

PLAYBACK PUB 594 Hemming Rd. 475-2309 -
The 7 pm hosted by Cathy, cash prizes

RATTLESNAKE SALOON 9261-24 Ave., 438-8878
- Tue, Sat, Karaoke contest, 9 pm w/ Mr.
Entertainment

ROSARIO'S PUB & KARAOKE CENTRAL 11715-
108 Ave., 447-4727 - 7 days a week, 9 pm
ROSE BOWL PIZZA 10111-117 St., 482-5152 or
482-5359 - Wed & Sat

ROSE'S BAR & GRILL 10315 124 St., 482-1600
- Wed - Sat, 9:30 pm hosted by Ron Burgess

ROSE'S BAR & GRILL 10475-80 Ave., 439-7271
- Thu - Sat, 9:30 pm - 1:30 am

ROSE'S BAR 63 Ave. & 99 St. - Thu - Sat, 9 pm
w/ Off Key

ROSE'S LOUNGE 1604-101 St., 423-3499 -
Mon, 9 pm - 1:30 am Tue - Sat, 9 pm Karaoke

SAK'S ON 51 ST 10525 51 Ave. - Fri & Sat
SANDS HOTEL 12340-1 Rd. - Fri, 9 pm w/ Mr.
Entertainment

SCHOLARS Quaid 13111-87 Ave. - Sun &
Tue, 9:30 pm w/ Mr. Entertainment

SHERLOCK HOLMES 1600-101 St., 423-3499 -
Mon, 9 pm - 1:30 am Tue - Sat, 9 pm Karaoke

SILVER BULLET 4703-97 St., 437-6203 - Every
Tue, Karaoke contest

SILVER MARTINI 10668-156 St., 484-9753 - Thu
& Sat, 9 pm w/ Prosound Productions

SMITH'S Northgate Mall, South side entrance -
Sat, 9 pm 478-7731

SMITH'S WESTMOUNT Groat Rd. & 111 Ave. -
Thu, 9:30 pm - 1 am

SMOKE JOES ROADHOUSE 615 Hemming Rd.,
476-1212 - Wed w/ Rodin Karney

SPIKES RESTAURANT & LOUNGE 99 St. & 32 Ave.,
430-3663 - Fri & Sat w/ T.C. Entertainment

SPORTSMAN'S LOUNGE 145 8107-50 St. - Thu
9 pm - 1 am w/ Mr. Entertainment

SPORTSWORLD INLINE & ROLLER SKATING DISCO
3710-124 St., 472-6336 - Tue, Fri, Sat, 7
pm - 12 am Sat & Sun, 1 pm - 5 pm

STRAITHEN PUB 457-87 St., 465-5478 - Wed &
Fri

THE DRUID 11606 Jasper Ave. - Wed 9:30 pm
w/ Mr. Entertainment

THE DRUID SOUTH 2945 Calgary Trail South -
Wed, 9 pm w/ Mr. Entertainment

THE FRAT 10720-102 Ave. 428-3733 - Every
Tue, 9 pm w/ Peter from Mr. Entertainment

THE NEXT NALM Naim Campus - Every Wed, 4:30
pm - 8 pm

THE NEW TAPHOUSE 9020 McKinnay Ave., St.
Albert, 459-0660 -
Tue, closed by day w/ Mr. Entertainment

THORSHY HOTEL Thorshy AB - Sat 9:30 pm - 1
am

am w/ Sonia/Prosound.

THYME TO DINE 15305-118 Ave. - Fri & Sat, 9
pm - 1 am

TODAY'S PUB 5224-86 St. - Fri & Sat, 9 pm - 1
am w/ Big Time Entertainment

WINSTON'S PUB 9016-132 Ave. - Wed, Fri &
Sat, 9 pm w/ Mr. Entertainment

WOODY'S 117258 Jasper Ave. (Upstairs), 468-
6636 - Sat & Mon w/ Trezy, Sun & Tue w/
Paul

X-WRECKS 10143-50 St. - Wed 7:30 pm - 11:30
pm w/ Sonia/Prosound

YESTERDAY'S Boulevard Rd., St. Albert, 459-0295
- Thu, 9:30 pm - 2 am w/ Off Key
Entertainment

EVENTS

BEVERLY TOWNE FARMER'S MARKET 4205-118
Ave. - Tues, 4 pm - 8 pm. Locally grown
baked and homemade products

FRESH KICKS - Nov 12, 8 pm. HALO, 10538
Jasper Ave. The Millcroft presents a sneaker &
hip-hop showcase, with beats provided by DJ
Twist, Echo & Shortround, artwork from
homegrown Southsack. \$10 cover

JUST CHRISTMAS: A GLOBAL FARE TRADE MAR-
KETPLACE - Nov 17-18 Prince of Wales
Ammunition, 1040-108A Ave. Just Christmas
offers the opportunity to give unique gifts and
support social justice. Enjoy food, entertainment &
a Tibetan cultural fashion show. Admission by
donation. www.justchristmas.org

OFF THE HEAD 2006 - Nov 18, Edmonton
Hellers Centre, 10455-55 Harcourt House
silent auction fundraiser, featuring music & live
art demonstrations. Info: 462-4180 or har-
court@hellsers.net

SLOWFOOD EDMONTON CHOCOLATE TASTING -
Nov 18, 2 pm - 4 pm. Mawick Brewery,
10229-105 St. SlowFood member & chocolatier
Karin Ross will be offering a set of original
chocolates from around the world for all to taste
Info: www.slowfoodedmonton.ca

TRASHED - Nov 17, Human, 11355-105 Ave.,
421-8811 An Human fashion event, featuring
live musical performances, poetry & brexit-
ing. Followed by a sober car with Edmonton
DJ. All fashions & art created by Human youth,
proceeds from the event go towards Human's
Youth-at-Risk programs. Donations appreciated,
admission to the fun \$10. Info: 421-8811

UNITY CENTRE DINNER & DANCE - Nov 17, 6
pm. Kilenny Hall, 14910-72 St. Annual silent
auction fundraiser, dinner & dance for the Unity
Centre of North East Edmonton. Tickets \$5. Info:
428-4752

WINTER WINE FESTIVAL - Nov 9, 7 pm - 9 pm
Liquor Select, 8924-149 St. The Old Strathcona
Youth Society's fundraiser, where guests will
sample a variety of wines, guided by some of
Edmonton's most knowledgeable tasters. Silent
auction proceeds go to the OSYS. Tickets \$35
each, or 4 for \$120, available from OSYS, 496
5947 or Liquor Select, 481-8888

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RED MEAT

humor-enriched poleax

from the secret files of
max cannon

I'm here about the job you have advertised
in today's paper for a nighttime stock boy

Umm... no, really, I'm just
here about the stock boy job.

I see. So do you
have any prior
experience as a
retail manager?

Can you manage
a staff of twenty
to forty people?

No. Why are you asking me all these
questions that don't have anything to
do with the night stock boy job?

I just needed
make sure you
weren't leaving
your job. You have
no idea of how
close you
came to being
up in the
my life.

www.redmeat.com

pm. Info: 962-0664.

ALBERTA CRAFT COUNCIL 10186-106 St. 488-
6611 ext. 221 - Until Dec 9 The Opera Coat
Project, a visual spectacle showcasing the world
of opera through a series of wearable coats,
each inspired by a different opera.

ART BEAT GALLERY 26 St. Anne St., St. Albert,
459-3679 - Hours: Tue, Wed, Fri, 10 am - 6
pm, Thu, 10 am - 8 pm, Sat, 10 am - 5 pm
Info: www.artbeat.ca

ART GALLERY OF ALBERTA 2 St. Winston Churchill
Square, 422-6223 - Until Nov 28 Molecular
Artists play with the idea of "representation" at
will, highlighting the mechanisms of distortion &
the construction of illusions. Featuring works by
David Carter, Geoffrey Farmer, Milton
Gladish, Abdul Nannah, M.M. Hutchinson, Tim
Lee, Myfany MacLeod, Louise Noguchi, Judy
Rodal & Althea Thauberger. Also until Nov 28
Baroque Masterworks from the National Gallery
of Canada, Frederic Remington & Charles
Russell's Images of the West, Tangled Garden &
Ancestral Bonds. Info:
www.artgalleryofalberta.com

ART MOORE GALLERY 12220 Jasper Ave. - Open
Tue - Sun

ARTS & SCIENCE BY MARCE & MARCE -
Featuring dimensional paintings by Brenda
Marce. By appointment, 435-5838

BANTAN TRAIL GALLERY 10336 107 St., 425-
2727 - Featuring contemporary South Asian
artworks, furniture, jewelry and more. Info:
info@bantantrails.com

BEARCLAW GALLERY 10043-124 St., 481-482-
1204

BOHEMIA CYBER CAFE 11012 Jasper Ave. - Info:
www.bohemiacybercafe.com/about.html

BURNSWED ZOLA KENNEDY ARCHITECTURE
10434-122 St. - Hours: Mon - Fri 8 am - 5
pm

CARGO & JAMES TEA HOUSE 105-50 St. Thomas
St., St. Albert - Info: 458-3040

CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95
Ave. - Until Nov 14 Group show featuring a
selection of works among the 130 artist mem-
bers of the gallery, including oils, watercolours
& acrylic paintings, glass day & wood sculp-
tures, & other crafts. Info: 461-3427

CHACHIKAS 8118-100 St. 432-9444 - Info:

chachikas@telusplanet.net

CHRIST BERNSTROM'S RED GALLERY 9621-82
Ave. - View the web site at
www.redgallery.ca. Hours: Mon - Fri, 11 am - 5
pm. Sat by appointment, 439-8210

CLAYWORKS STUDIO LINK 10125-81 Ave. 433-
8866 - Studio Open House Nov 10, 4 pm - 8
pm, Nov 11, 10 am - 9 pm; Nov 12, 12 noon -
6 pm. Demonstrations, show & sale with pot-
tery & artists in residence. Info: 433-8866 after
1 pm

COLLECTIVE CONTEMPORARY ART 6507-112 Ave.,
471-0002 - Hours: Wed-Fri 12 pm - 6 pm,
Sat 10 am - 5 pm, Sun 12 pm - 4 pm. Info:
www.collective.ca

CRAFTSMAN'S COVE Westmount Shopping Centre,
454-2656 - Take painting and Victorian Music
Boxes by Rev. Kunkelton.

DESTINA GALLERY 10727-124 St., 488-8720 -
Hours: Wed - Sat, 11 am - 5 pm

DISCOVERY GALLERY 10186-106 St., main floor
- Hours: Mon - Sat, 10 am - 5:00 pm

DOUGLAS UDELL GALLERY 10332-124 St. - Until
Nov 18 Dusk To Dawn, Maria Karkola's paint-
ings. From a driver's perspective behind the
wheel of a car. Info: 488-4445



PICKING UP THE PIECES Artist David Hoffas, speaking at the U of A Nov 10

Nov 11 — Hours: Mon - Fri, 10 am - 2:30 pm, Sat & Sun 10 am - 5 pm. Info: www.ninagallery.com

ORIGINA GALLERY 9722-102 St. 439-6943 — Nov 11-26 The Tablets of Memory, new works by Marlene Wyman, inspired by the Newfoundland Art Retreat. Hours: Sat & Sun, 12 - 5 pm

PICTURE THIS 959 Ordre Rd., Sherwood Park on Wyke Road — Info: 467-3038

PROFILES PUBLIC ART GALLERY 19 Perron St., St. Albert 469-4210

PROVINCIAL ARTS OF ALBERTA 8555 Roper Ave., St. — Until Jan 25 2007, A Joyful Harvest, solving 100 people, places and organizations that have defined Jewish life in southern Alberta since 1889. Hours: Tues - Sat 9 am - 4:30 pm, Wed 9 am - 9 pm.

LEED BEER ALLIED ARTS COUNCIL GALLERY 4930 Jass St. Red Deer 403-341-4641 — **RED STRAP MARKET 10305-97 St.** 497-2211 — Until Dec 31 Randy Hart presents The Backboard Jungle, a show & sale of new works featuring some of the most unusual & rare members of the animal kingdom. Hours: Tue - Sun, 11 am - 5 pm

ROWLES & COMPANY 10130-103 St. 426-4035 — Featuring over 100 Western Canadian artists in oil, acrylic, water-colour painting, bronze, blown glass, metal, mosaic and carving & sculpture. Western acrylics by Kathryn Sherman. Space Place: water colours & acrylics by Frances Albrascanti. Sun Life Place: oils by George Schmidt & acrylics by B.Y. Cleng. Hours: Wed - Sat, 10 am - 5 pm; Sat, Noon - 5 pm. Info: www.rowles.com

ROYAL ALBERTA MUSEUM 12845-102 Ave., 453-9100

RUTHERFORD SOUTH LIBRARY U of A Campus — Hours: Mon - Fri, 12 pm - 4:30 pm

SAMUEL GALLERY 10137-104 St., 423-4484 — Hours: Tue - Sat, 10 am - 7 pm

SCOTT GALLERY 10411 - 124 St. — Until Nov 14 Wendy Wacko's Floating in Time: A Retrospective of Memories. Info: 488-3619

SEIGHERS STUDIO GALLERY 9th Floor CN Tower, 425-6885 — Info: www.hungryartist.ca

SELWIDGE POTTERY STUDIO 9844-88 Ave. — Info: www.selwidgepottery.com

SERENDIPITY GALLERY 9860-90 Ave. 433-0388 — New oils by Rhonda Harder-Epp, water-colours by Friedrich Pater R.C.A., ceramic masks by Maurice Lwambwa-Tshang, collages by Sylvia Grit and new ceramics by Debra Demers-Bryan.

SNAP GALLERY Society of Northern Alberta Print Artists, 10309-97 St. 423-1492 — Hours: Tues - Sat, Noon - 5 pm. Info: snap@snapartists.com

SPECTRUM ART GALLERY 9418-91 St. — Featuring 30 Western Canadian artists. Hours: Tue - Sat, 11 am - 9 pm

STRANGE CITY 10522-82 Ave. — Info: 431-2004

ST. ALBERT PAINTER'S GUILD St. Albert Place, #5 St. Anne St.

STRATHCONA BAPTIST CHURCH 8318-104 St. — Nov 17-19 Compassion Art show & sale, featuring local artists examining themes of compassion & suffering.

STRATHCONA COUNTY MUSEUM & ARCHIVES 913 Ash St., Sherwood Park 476-8189 — Throughout Nov Memorabilia from WWI & WWII, featuring private collections from Rick Crowley & Barry Gebel. Nov 11, open 12 noon - 4 pm, in honour of Veterans. Hours: Mon-Fri 10 am - 4 pm. Info: www.strathcona-countymuseum.ca

STUDIO GALLERY 11 Perron St., St. Albert 460-5993 — Nov 9-Dec 31 "Small Works" by Studio artists. Hours: Tue - Fri, 10 am - 5 pm, Sat, 10 am - 4 pm. By appointment: 460-5990

TELU WORLD OF SCIENCE (AKA Edmonton's Space & Science Centre) 11211-142 St., 451-3344 — Permanent Exhibits: The Body Fantastic, Mystery Avenue, The Green's House, Space Place, Discoveryland & DinoDin in the Explorer Gallery. Synchro Science Stage Science Demos - Cryogenics, Electricity, What Puts TheFizz in Soda Pop! Info: 451-3344, www.odysium.com

TIFFANY'S DECOR 10135-82 Ave. 434-2414 — Foot, French art by Rozzi, silk art tables, custom neon art, art by Richard Dixon, & vintage neon theatre signs. Hours: Tue - Sat, 12 pm - 5 pm

TRANSALTA BARN 10330-84 Ave. — Hours: 11 am - 8 pm

TU GALLERY 10718-124 St. — Info: 452-9662 or www.tugallery.ca

URBAN ROOTS 10143-82 Ave. — By appointment only. Info: 438-7978

VAAA GALLERY Visual Arts Alberta Association 3rd Fl., 10215-112 St., 421-1731 — Until Nov 9 Harmonies, featuring the works of photographers Candace L. Smith & painter G. W. VanderLue. Info: 421-1731

VANDERLUE GALLERY 10183-112 St., 421-1731 — Until Nov 17 David Alexander's abstract, integrated, historical Canadian landscapes. Hours: Tues - Sat, 10 am - 5 pm. Info: www.vanderlue.com

VISION IMAGES GALLERY 14224 Stony Plain Road — Info: 414-0846

WEST END GALLERY 12308 Jasper Ave. — Info: 488-4892

WILDWOOD GALLERY 5410-50 St. Wildwood 325-3904 — Features an eclectic collection of unique original works in metal, wood & clay. Hours: 11 am - 5 pm daily

WORKS GALLERY 10155 Jasper Ave., Main Floor — Info: 426-2122 or www.theworks.ca

ZIEGLER HUGHES GALLERY & SERENDIPITY FRAMING 9860-90 Ave. 433-0388 — Anachronical Mexican jewellery & art works by Canadian & Mexican artists and artisans. Hours: Tues & Wed, 10 am - 6 pm; Thu & Fri, 10 am - 8 pm; Sat, Noon - 8 pm; Sun & Mon, Noon - 5 pm

ZOCALO 10826-95 St. 428-0754 — Hours: Mon - Wed, 9 am - 6 pm, Thu - Fri, 9 am - 9 pm, Sun, 12 - 5 pm

MUSEUMS

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 451-1175 — Edmonton bush pilot display in WWII-era double-wide, double-long hangar. Hours: Daily, 10 am - 4 pm

CITY OF EDMONTON ARCHIVES 10440-108 Ave. 496-8710 — More than 50,000 catalogued photographs and slides from the 1880s to the present. Two display galleries. Free admission. Hours: Weekdays, 8:30 am - 4:30 pm

JOHN WALTER MUSEUM 10661-91A Ave. 496-8787 — Admission is free, donations gladly accepted. Info: www.edmonton.ca/johnwalter

LOVAL EDMONTON REGIONAL MUSEUM 1118 Prince of Wales Armouries Heritage Centre, 10440-108 Ave. — Current exhibition The Battle of Ortona, Dec 1943. Displaying art, facts, photographs, documents, and texts on one of Canada's most important battles of World War II. Hours: Weekdays, 10 am - 4 pm

MUSEE HERITAGE MUSEUM 5 St. Anne St., St. Albert 459-1528 — Hours: Mon - Sat, 10 am - 5 pm; Sun, 1 - 5 pm. Admission: Suggested donation of \$2. Info and registration: 459-1528

ROYAL ALBERTA MUSEUM 12845-102 Ave., 453-9100 — Permanent Exhibitions: Wild Alberta explores Alberta's natural habitat. The Synchro-Gallery of Aboriginal Culture traces the extraordinary history of Alberta's Aboriginal peoples from the end of the Ice Age to the present day. The Natural History Gallery explores some of the extraordinary changes the Alberta region has experienced, and how these changes were written in the rocks. Info: 459-9100. Hours: Mon - Sun, 9 am - 5 pm. Ticket prices & info: www.RoyalAlbertaMuseum.ca

TELEPHONE MUSEUM Prince of Wales Armouries Heritage Centre 10444-108 Ave., 433-1010 — Hours: Tue - Fri, 10 am - 3 pm. Admission by donation

Call our hotline, 430-9043, between 1 and 1:15 pm on Friday, indicate which of the prizes you'll be giving for, and give our FREE STUFF operator the correct answer. If you reach our answering machine, hang up and try again. You may not win FREE STUFF by leaving messages on our voice mail, sending faxes to the SEE office, or if you have won in the last 30 days

Prize: A double guest pass to see Babel at the Carneau Theatre
Skill testing question: What three films make up Babel director Alejandro Gonzalez Inarritu's "Death Trilogy"?

Prize: A double guest pass to see Half Nelson or Little Miss Sunshine at the Princess Theatre
Skill testing question: What Juno award-winning Canadian band scored the soundtrack to Half Nelson?

MEETINGS

ADHD SUPPORT Glenora Hospital, 10230-111 Ave. — Every first & third Tue, ADA/CH.A.D.D. hosts an adult support meeting for attention disorders. Info: 406-5212

RESERVE PAPERWORK ASSISTANCE The Faculty Club, 11435 Sask Dr. — Every third Tue, 5:30 pm - 7 pm. Pre-register at www.ada.ca

BUSINESS & BEYOND TOASTMASTERS CLUB U of A, BUS 89 — Every Mon, 6:30 pm. Practice and enhance your communication leadership & public speaking. Info: 492-0910 or www.bbc.ca

CHRISTOPHER LEADERSHIP COURSE — Non profit organization that offers effective public speaking courses. Deal with nervousness, anxiety, effective speaking skills, and explore leadership potential. Info: 468-4498

CORNERSTONE COUNSELLING CENTRE — OASIS for Offering Anonymous and Safe Informative Support, is a group program for people who live with someone, or are close friends with someone, who suffers from severe depression or mental illness. Info: www.cornerstonecounselling.com

CRANKPOTS Cranpots ceramic studio, 10702-82 Ave. — Free "Happy Hour" painting workshops. Mon - Thu, 10 am - 2 pm. Info: 414-1005

CSS WORKSHOPS Catholic Social Services offices — Call 420-6081 for info & registration

EDMONTON NATURE CLUB Royal Alberta Museum — Nov 17, 7:30 pm. Guest speaker Ron Muscieux, geologist & author, discussing his book "A Traveler's Guide to Geological Wonders in Alberta". Info: coral@shaw.ca

ENTHUSIASTIC SENIORS TOASTMASTERS 11113-113 St. — First & Third Tue of each month, 1:30pm. Become an effective and relaxed speaker. Info: 405-6408

EXCELLENT CHILD MAINTENANCE & ACCESS SOCIETY Seniors Lions Club, 11113-111 Ave. — Every second Mon, 7 pm. Info: www.eca.ca

FASTLIFE SPEED DATING — Canada's most stylish speed dating & singles event service. Invitation only events take place in Edmonton every week. To attend an event, register online at www.fastlife.ca

FAYA WORKSHOP Ontario Armoury, 9722-102

FREE STUFF

CALL TO WIN

St., 429-1671 — Every Mon 7 - 10 pm
Monday Night Club screenings, directors & critics, workshops, a wine for concert. Call 429-1671 or visit FAYA.ca

HIP MAMAS MEET-UP GROUP — A group of young mothers on a journey to meet, connect, and share experiences. Free to join, plenty of friends to be made. Info: hipmamas.meetup.com/151

IMAGES ALBERTA CAMERA CLUB — 2nd & 4th Tue of the month, 8 pm. Information: Nov 15 - 104 St. Informative, entertaining presentations, speaker, workshops, movies monthly and year-end events. Photographic enthusiasts at all levels welcome. Visit, meet, chat, before joining. Membership and visual \$40. Family 1/2 as same, against \$50. All time students \$20. For further info: www.imagesab.ca or call Shelley 469-9776

JUBILEE TOASTMASTERS CLUB — Every Tue 7 pm. ABC Country Restaurant, 12701-144 Ave. Gain confidence & hone your communication skills, one-on-one or with groups. Info: www.jubileetm.ca

LADIES COFFEE NIGHT — Every Wed, 7 pm. Dairy Queen, Westmount Village. Meeting to stop oppression & raise awareness of women's rights. Info: 637-6613

NORWOOD TOASTMASTERS CLUB 11150-82 St. — Every Thu, 8:10 pm. Improve public speaking & communication skills. Info: 424-2707 or www.norwoodtoastmasters.org

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, #600, 10123-99 St. — Every Fri, 6:45 - 8:30 am. Develop new business relationships and hear keynote speaker Terry Scheers. Admission: \$2, everyone welcome. Info: 426-4620

OXFAM CANADA University of Alberta, Tory 4-10 — Every second Wed of the month, 6:30 pm. Human rights based group that works on social justice issues through education & advocacy. Info: ox_ed@yahoo.ca

PARAGON TOASTMASTERS CLUB Downtown — Every Thu, noon - 1 pm. Improve your listening, thinking & speaking skills. Info: 427-0552 or 705-6803

PURSUERS TOASTMASTERS CLUB — Every Wed, 7 pm. Best Western - Cedar Park Inn, Calgary Trail & 51 Ave. Become more confident speaking to groups & individuals through our proven program. Info: www.pursuers.org

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discreet rear entrance

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451 5554



THE OPERA COAT PROJECT At the Alberta Craft Council Gallery until Dec 9

Phone info: 488-3234.

FRIDAY

CURLING WITH PRIDE Shamrock Curling Club, 9330-90 Ave. — Every Fri, 9 p.m. Info: curlingwithpride.com
TRANS SUPPORT GROUP Pride Centre, 9540-111 Ave. — Last Fri, every month, 7 p.m. TIKQ Alliance dinner & social evening for trans-identified & questioning people, family & friends. Info: 71-1412 or tipicalliance@shaw.ca.

SATURDAY

NORTHERN TITANS GUT BOWLING LEAGUE Gateway Lanes & Recreation Centre, #100, 3414 Gateway Blvd. N — 5-7 p.m. group supper each week after bowling (optional). Cost is \$15 per person. Info: Peter: 483-1075.
YOUTH UNDERSTANDING YOUTH Pride Centre, 9540-111 Ave. — Every Sat, 7-9 p.m. Providing a warm and friendly place where lesbian, gay, bisexual, transgendered, straight and questioning youth of the age of 25 can gather to have fun and learn about themselves and others in a safe, supportive and caring environment. Info: marlene@yuy.ca/yuy.
NORTHERN CHAPS BOYS, 10242-106 St. — Every Sat, 6-8 p.m. Original leather-fetish uniform club meets the first and third Sat of every month, 9 p.m. Info: info@northernchaps.com or www.northernchaps.com.

SUNDAY

ACTIC FRONT RUNNERS — 10 a.m. A group of gay and lesbian runners meets Sun mornings and hits the river valley trails. Runners of all speeds are welcome. Our runs are typically 7-10 km long and take 40-60 minutes. Info: 436-7892.
MOON MOVIE NIGHT Pride Centre, 9540-111 Ave. — 1st Sun of every month, 1 p.m.-6 p.m. Movies and more. Info: 488-3234.
EDMONTON TRANSEXUAL PEER SUPPORT GROUP — Every 2nd & 4th Sun, 2 p.m. Pride Centre (1284-111 Ave.) Info: 488-3234.
LAMBDA CHRISTIAN CHURCH (Lambs United Church), 11148 84 Ave. — Services provides a safe and healing space for Edmonton's gay, lesbian, bisexual, transgendered, and heterosexual Christians and their friends. All denominations, faiths welcome. Worship at 7 p.m. Sun. Info: 887-8611 or lambdachurch@shaw.ca
MEN'S DISCUSSION GROUP Pride Centre 9540-111 Ave. — Every Sun, 7 p.m. Men's social & discussion group. Call 488-3234.
SOUTHWESTER-STENHAUER UNITED CHURCH 674-111 Ave. — 10 a.m. Welcomes people of all sexual orientations. Info: 987-4974.
SPIRITUAL LIVING CENTRE — Celebrating and embracing the spiritual magnificence in all. www.creativelivingcentre.com, 989-3752.

Info: 451-5554.

DANCE

DANCE OF UNIVERSAL PEACE — 2nd & 4th Mon of each month, 7:30 p.m. Reverdale Hall, 9231-100 Ave. Info: Call 467-1285.
RODA DE CAPOEIRA — Every Sat, 1 p.m. Capoeira Academy, 10540 Jasper Ave., 709-3500 A free performance of Capoeira, a Brazilian mix of dance, martial arts & music, invented by African slaves. Info: www.capoeiraedmonton.ca
UNBOUND — Nov 17 & 18, John I. Hazz Theatre 10045-155 St. BWDC presents fresh Canadian talent Wan Wei Wang, giving his rich cultural background and dance training from China a provocative contemporary twist. Chinese Opera's his launching point for a piece that combines raw erotic athleticism with subtle and intricate postures. Tickets available at TIX.

THEATRE

3 MO' DIVAS — Until Nov 12, Citadel Theatre Created by Marlon J. Caffery. The talents behind last year's 'Cookin' At The Cookery are back. 3 Mo' Divas is a theatrically staged concert, in the tradition of Am! & Mischawh. The Divas deliver song after memorable song spanning 400 years of music drawn from seven styles: opera Broadway, jazz, blues, soul, spirituals and gospel. Starring: Greta Brown, Andrea Jones, Sogola, Jamal Pittman. MacLab Theatre. Tickets \$45-60, available at the Citadel Box office.
10 DAYS ON EARTH — Until Nov 26, Royce Theatre, 10708-124 St. Created and performed by Ronnie Burkett. Darryl, a mentally challenged adult, doesn't realize his mother has died in her sleep. For ten-days straight he unknowingly lives

alone. 10 Days On Earth asks: if you were alone and didn't know it, would you feel lonely?
THEATRE NETWORK Tickets, \$23-\$25 adults, \$18 19 students/seniors, available at TIX or the Theatre Network box office.
CHIMP/PROV Versano Theatre, 10329-83 Ave 448-0695 — Every Sat at 11 p.m. (except last Sat of the month) Chimp/Prov comedy improv 19 students/seniors, available at TIX or the Theatre Network box office.
DE-NASTY Versano Theatre, 10329-83 Ave This season, the Canadian Comedy Award Winning improv troupe De-Nasty presents The Die-Hards: the greatest NHL hockey team that never was! Every Mon, 8 p.m. Tickets \$10 at the door. Info: www.de-nasty.com or 433-3399
DON GIOVANNI — Nov 9 Northern Alberta Jubilee Auditorium by Wolfgang Amadeus Mozart. Edmonton Opera celebrates the 250th anniversary of the birth of the composer with the story of a guy who's hot, insatiable, and misanthropic... but will he say he's sorry if the alternative is an eternity in flames? Tickets from \$37-30-\$267.30, available at TM, and the Edmonton Opera at Jubilee Auditorium box office.
EROS & THE ITCHY ANT — Nov 9-25, Tue-Sun 8 p.m. Sat matinees at 2 p.m. Versano Theatre Teatro Di Quindana launches its season with Jeff Haslam as the affably funny Eros, God of Love, joined by Cathy Dirbach, Sheri Somerville & Ryan Sigurdson. Directed by Stewart Lemone. Tickets \$20 adults, \$17 student/senior at the Versano box office. Tue night & Nov 11 matinee are Pay-What-You-Can.
HANA'S SUITCASE — Until Nov 12, Citadel Theatre By Emil Sher. In March 2000, a suitcase from Auschwitz arrived at a children's Holocaust education centre in Tokyo, Japan. On the outside, painted in white, were the words "Hana Brady, May 16, 1931" and "Waisenkind" — the German word for orphan. Who was Hana Brady? What happened to her? Director Allen MacInnis. Kid's Play Series. Shooter Theatre. Tickets \$20-\$30, available at

the Citadel Box office.
LOUD & QUEER CABARET — Nov 10 & 11, La Cite Francophone, 8627-91 St. Over the last fifteen years, Loud & Queer audiences have witnessed early peaks of widely diverse theatre by a huge range of artists. This year, L & Q takes a nostalgic look back, not only at some of the amazing art it has assisted in the past, but at the history of Edmonton's Queer community, and its place in Queer history. Tickets at TIX.
ME, ME, ME — Nov 17-26, Transalta Arts Bams 10330-84 Ave. Dynamo Theatre presented by Fringe Theatre for Young People. Mathilde's eagerness to give the right answer in class leaves her resentful and isolated, and her choice of may leave even her friend the giant ostrich to help. Tickets \$11-77 for children, \$13-91 student/senior, \$17-12 adult, available at the Fringe Theatre Adventures box office, 448-3399.
MOTHER COURAGE AND HER CHILDREN — Nov 15-18, 8 p.m. Temms Centre for the Arts, Second Playing Space, U of A campus. ABBEDAM Productions presents Bertolt Brecht's epic Mother Courage storms the stage with a poignant, hard hitting examination of poverty, desperation & the fickle relationship between war & profit. Tickets \$8 at the door or at the HUB info desk on campus.
RAPID FIRE THEATRE 10329-83 Ave. 448-0695 — Every Fri at 11 p.m. Rapid Fire's misfire improv show. \$10.
THE DOUBLE INCONSTANCY — Until Nov 11 Studio Theatre. Temms Centre for the Arts, U of A campus. By Pierre Corneille de Marivaux, translated by Nicholas Wright. A sparkling comedy of manners from the recently rediscovered Marivaux, in which Silvia and Horace learn to succumb to the pleasures of court life, thanks to the intervention of a smitten Prince. Directed by Marianne Caporinone. Tickets \$8-\$20, available at TIX or the Temms Centre box office.

JONESIN' CROSSWORD by Matt Jones

POW!

That old familiar sound

ACROSS

1 "Saturn Devouring His Son" painter
 5 Only character who appeared in every episode of "Star Trek"
 10 13th or 15th
 14 Fixated on neatness, say
 15 Karma _____
 16 Slight taste
 17 Step #1 of cool trick
 19 Pot foundation
 20 Computer addresses, for short
 21 Old intoxicating elixirs
 23 Big brother of the SAT
 24 Beginning of Step #2 of trick
 28 "It's...brainer"
 29 AFL's labour partner
 30 "Now I remember!"
 31 ____ Bora (Alghan mountain area)
 33 Early gangster rap collective...
 35 ____ and the Dr. in the group
 36 Middle of Step #2
 42 How... (guides)
 43 DiFranco with the 2005 album "Knuckle Down"
 44 Marty Feldman, in "Young Frankenstein"
 45 Oak starter
 48 Hummus, for one
 50 Miracle
 51 End of Step #2
 56 Regret
 57 Poe's middle name
 58 Nugget content, in Nicaragua
 59 Magazine with an annual Style Awards

61 Step #3 of trick
 65 Half a kids' game
 66 "What did ____ do to you?"
 67 Cat weapon
 68 Head of the Seine?
 69 Gothamites, in headlines
 70 In ____ (at heart)

DOWN

1 Gangster's sidearm
 2 Get ____ roll
 3 Japanese dish on skewers
 4 Beth preceder
 5 Leaky tire sound
 6 Dishes
 7 Others, in Oaxaca
 8 PMS problem
 9 Electric piano brand
 10 James on guitar
 11 Boat to a boat
 12 It gets the largest compartment in a TV dinner
 13 Noble horses
 18 "Hey, wait ____!"
 22 Make some noise in bed

24 Bulb unit
 25 "____ pronounce you..."
 26 Sixty... (engages in a sex act)
 27 Will's Spartan Cheerleaders skit partner
 32 ____ Zeneca (pharmaceutical group)
 34 Org. mentioned on toothpaste boxes
 35 508, to Ovid
 37 Toy dump truck maker
 38 Command given to one of Santa's reindeer
 39 Appetizers with chow yuk
 40 NPR newscaster Raun
 41 Plummet
 45 Like lowered heart rates
 46 Grand ____ Dam
 47 Folded dish
 49 "No ____!"
 52 Like Keebler's cookie makers
 53 Scary road at night
 54 Artless
 55 Cessation of hostilities
 60 Barely make do, with "out"
 62 ____ ONE (rapper who guested on R.E.M.'s "Radio Song")
 63 Word after mustard or natural
 64 Ram's m'am

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 (editor@jonesincrosswords.com)

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ANSWER TO LAST WEEK'S PUZZLE

A	P	I	G		C	R	A	G	A	M	I	N
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P	A	U	L		Y	O	K	E	L		A	R
S	I	R	S		S	T	A	R		P	O	S

WEDNESDAY

FREE TO BE VOLLEYBALL Amiskwiy Academy, 101 Airport Rd. — Every Wed, 8 p.m.-10 p.m. GBLT players of all levels welcome. Info: Marc at 446-0356 or padmone@shaw.ca.
OPEN DOOR CLUB — Every Wed, 5 p.m., Grant MacEwan College - City Centre Campus (Rm 6-217) A social group for LGBTQ students, faculty & friends at Grant MacEwan College.
YOURS, MINE, OURS AND US (YMOU) — A support group for LGBT parents, partners and their friends. Meets first and third Wed of the month. Info: 426-6311 or 415-5434.

BATH HOUSES

DOWN UNDER 12224 Jasper Ave., 482-7960, www.gayedmonton.com
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AUCTIONS

AUCTION, Sunday, November 12,
10:30 a.m., Madden Hall,
west of Crossfield. Cons. furni-
ture, glassware, western col-
lectibles, lamps, toy tractors
dolls, toys. Pilgrim Auction, 403-
556-8555. www.auctioneers.ca

K&K AUCTIONS Large Antique
and Collectible Auction for Don
Lee family, Bashaw, Sunday,
Nov. 18, 10 a.m., Bashaw Com-
munity Centre. Upcoming Auc-
tions - Saturday, Dec. 2, Large
Toy Auction at Stettler Agripia
Sunday, Dec. 10, Antique and
Collectible Auction at Bittern
Lake Community Hall at 10 a.m.
Info or flyer - Doug or Loraine
780-679-4142. www.todayssau-
ction.com

SEMI-ANNUAL Antiques and
Collectible Auction, Nov. 13, 14
and 15, 2006, 6:30 p.m. at 5240 -
1A Street SE, Calgary. View illu-
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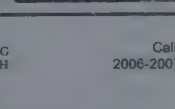
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Underpack your bags

Stop hauling around your old relationships

"THERE ARE PLENTY OF FISH IN THE SEA."

"Time heals all wounds."

"Get over it."

You've heard 'em all right?

But Russell Friedman and John W. James say jaunty phrases like these are the worst words of advice for handling a breakup.

"The attempt to soothe is always well intentioned but rarely helpful," say the authors of *Moving On: Dump Your Relationship Baggage and Make Room for the Love of Your Life*.

Despite its oh-god-not-another-one-of-those-books title, this is one of the best relationship books to have crossed my desk in a while (and trust me, a lot cross my desk).

Rather than spend a lot of time splicing, dicing, and trying to spice up the failing relationships we're currently in, Friedman and James, founders of the Grief Recovery Institute, have applied techniques they've used to help clients deal with death to help people deal with the one thing they rarely do when they enter into a new relationship: That is, properly say good-bye to all the other crap-ry relationships that have gone before.

TIME WON'T FILL YOUR FLAT TIRE

"A breakup is the death of a relationship," says Friedman. "And just as when someone dies, you're suddenly robbed of all the hopes, dreams and expectations you had for the future with that person."

Then we drag all that disappointment, anger, and resentment (because of course, the relationship death was all the other's person's fault, right?) into our next relationship.

MY MESSY BEDROOM

JOSEY VOGELS

After a few rounds of this, it's no wonder so many of us can't make the damn things work.

In fact, says Friedman, the 50 per cent divorce rate is nothing compared to the 70 per cent of relationships that fail outside of marriage.

Friedman and James partly blame our society's discomfort with feelings of sadness.

"By the time a child is 15 years old, he or she will have received more than 23 thousand messages that sad or painful feelings should not be communicated to others," they write.

Pet fish dies? Don't worry, honey, there are plenty more fish in the, er, pet fish store. Hurt, son? Suck it up and get over it.

All that stuff we learn about feeling bad or sad gets packed into the suitcase and hauled into adulthood and into our relationships.

Relationship ends? Don't worry, you can get a new one. Heart hurtin' like someone's shoved it full of broken glass? Suck it up and get over it.

But the new fish/relationship isn't a replacement for the old one, say the authors.

Relationships aren't replaceable or interchangeable. Each is unique and needs to be

experienced, completed, and mourned differently.

And that old, "time heals all" bit? Friedman and James liken this advice to expecting time to fill a flat tire with air. To take the analogy further, imagine you continue driving on that flat tire while you're waiting for time to fill it up again. It would make driving in a straight line really hard and eventually, you'd destroy the rim and the wheel.

So just like you need to take action to fill up your tire before you can move forward (like call a tow truck or use a jack and fix it yourself), we need to take action in order to

By 15 years of age, children have received 23 thousand messages that sad feelings should not be communicated.

refill our emotional flat tires and move forward into healthier, happier relationships.

The action the authors suggest is something they call the "past relationship review," an exercise that forces you to formally review

past relationships and be honest with yourself about the good, the bad, and the ugly of each one. But the process isn't just an intellectual one.

KEEP YOUR FORGIVING QUIET

"We know people who can recite a doctoral thesis on what happened and who did what to whom but still aren't emotionally complete," says Friedman.

Their suggested process, if done honestly and openly, allows you to "complete" past relationships by forgiving your exes for their shit and apologizing for your own so you don't end up dragging all that "unfinished emotional business" into subsequent relationships.

But he was a bastard and I'll never be able to forgive him, you say.

Forgiving doesn't condone the person's behaviour, says Friedman. Not forgiving, however, makes it impossible to move on.

"Not forgiving keeps you in prison and not them," he says.

In fact, forgiveness has nothing to do with the other person. "It's only for you, to set you free," says Friedman.

Which is why the authors are so adamant about the fact that none of this process be shared with your exes. They mean it. This is strictly a personal exercise. Suddenly calling him up to tell him you forgive him for being such a jerk isn't going to inflate anyone's tires.

Friedman likens the process to scraping old paint off a house to prepare it for a fresh coat.

And, once you're ready for it, they've got some great advice for making that fresh coat last.

For a limited time, get free shipping in Canada by ordering the book through their website at relationshipbaggage.com.

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Managing your micropenis

Spare the rod, retool your grind

I AM A 19-YEAR-OLD MALE WITH A 4.5-INCH cock that has not grown since I was 12. My girlfriend says that it does not penetrate deeply enough. I have already lost two girlfriends because they said the sex wasn't sensational enough. My doctor says I could have surgery, but my girlfriend says I should take pills. I would go with my doctor, but I don't want to have them fuck up my cock.

Cock Ain't Penetrating

AM NOT SURE HOW CAP IS MEASURING," says Alice Dreger, a faculty member of the Medical Humanities and Bioethics program at Northwestern University's Feinberg School of Medicine. "Flaccid unstretched, flaccid stretched, sort of turned on, way turned on—all six matters in regards to length when you go to bank at available slots."

Dreger has worked as a patient advocate for people born with "different-than-average sex anatomies" for more than a decade (you can read more about her work at www.alicedreger.com). She took a spin as a guest expert in this space a few months ago and her advice for women with big dicks was so good that I invited her back to offer some advice for men with small dicks.

A word of warning, CAP, before we dive on your cock: Dreger invited a couple of additional guest experts to weigh in, so you read to pay attention to the quotation marks if you want to keep track of who's telling you what.

"Assuming CAP is telling us that the biggest he gets is 4.5 inches," says Dreger, "his penis is 'totally within the range of normal,' according to Dr. Kevin McVary, professor of urology at Northwestern University's Feinberg School of Medicine."

So if your dick is in the "normal range," are your girlfriends, docs, and spammers getting surgery and pills on you?

"There are plenty of doctors and Internet charlatans (and some docs who are Internet charlatans) who will be happy to make CAP feel smaller still and offer him 'enhancements,' including a variety of surgeries," says Dreger. To find out if any of these surgeries work, Dreger pored over PubMed, a government-run medical-literature index. "Your taxpayer dollars at work reveal shockingly little study of these procedures," says Dreger. "Could this be true, I wondered? Are surgeons just there messing with guys' stuff for nonmedical reasons and not keeping track of the outcomes?"

Yup, says Dr. McVary. "When challenged to present outcomes publicly in international research forums—my type of objective outcome—these purveyors come up empty-handed," says Dr. McVary. "They have never shown a benefit to a patient, even by any kind of quasi-scientific means."

There's a very good reason docs doing these "enhancements" don't ask, don't tell, and don't publish much about outcomes: Surveys of men who have had these surgeries show that most aren't happy with the results. How unhappy are some guys? Well, earlier this year, a man pleaded guilty to a "verdict of mass destruction" charge for mailing a bomb to the surgeon who botched his penis-enlargement surgery. I'm not going to compound this poor guy's misery by mentioning his name, but my inner 12-year-old obligates me to mention this detail: The bomb was mailed from Reamstown, Pennsylvania.

Just in case two guest experts and one

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SAVAGE LOVE

DAN SAVAGE

angry small-dicked mail bomber aren't enough to convince you that surgery is a dumb choice, CAP, Dreger lined up a third guest expert.

"It is foolish, risky surgery," says Dr. Justine Schaber, urologist at Hamot Medical Center in Erie, Pennsylvania. "The same holds true for pills that supposedly increase length: useless at best, risky at worst."

If surgery is foolish and pills are useless, what can you do? "CAP's girlfriend says his penis doesn't penetrate deeply enough," says Dreger. "CAP could try positions that let him get in deeper, or, better yet, he could take the time to figure out where his girlfriend's 'sweet spots' are, because, according to the sexology literature, length matters less than location." That means you need to retool your grind, CAP, not cut up your meat. "He could also be more creative and use techniques in addition to penis-vagina intercourse."

You also need to stop viewing your dick as somehow fatal to your romantic prospects.

"Dr. Schaber did a study of guys who had really small penises," Dreger continues, "small enough to be described as 'micropenises.' And how do these men—men with dicks so small that doctors feel free to toss around an ego-shattering prefix like 'micro' when discussing their dicks—do with the ladies? This study found that they tend to have 'close and long-lasting relationships' with women," Dreger says. And Dr. Schaber says: "They often attribute partner sexual satisfaction... to their need to make extra effort, including nonpenetrating techniques." One of the microdicked men in Dr. Schaber's study had a wife and a mistress. "So much for the theory that having a small member won't get you a woman," says Dreger.

Finally, in her research, Dreger ran across numerous articles about guys who tried to "self-enhance." She was reluctant to share the "dumb-shit stuff they tried," lest it inspire small-dicked men out there to attempt similarly stupid stuff. "The docs reporting on trying to help them didn't know whether to laugh or cry," was all she would say at first. When I assured Dreger that small-dicked readers of Savage Love have high self-esteem, great nonpenetrating technique, and more wives and mistresses than they can shake their micropenises at, she came through with one tragic example of self-enhancement: men injecting petroleum jelly directly into their penises.

"Nonsterile petroleum jelly," Dreger adds. "Some of the guys ended up so scared, surgeons had to basically cut up their penises and rebuild them. And a rebuilt transmission may function a lot like a new transmission, but the male organ is not a transmission."

I met a kind, funny, attractive man. The problem is his penis is pretty small. I spent the past two years with a well-endowed ex and it's hard to be satisfied now that I'm not being "filled up." How do I broach the

subject of using toys without hurting his feelings? I want to bring my silicone friends into the bedroom!

Canadian Craving More Cock

I WOULDN'T ADVISE YOU TO PULL OPEN A junk drawer full of dick-shaped silicone friends, CCMC, as that will prompt your boyfriend to draw immediate and unflattering comparisons to his own junk. Instead, take a hard look at some of your boyfriend's other body parts. He may not be able to give you that filled-up feeling with his dick, but I'll bet he could with one or both of his forearms. (And, hey, most men have feet that are at least 10 inches long.) Done correctly—lots of lube, lots of time—fisting won't hurt you. Done incorrectly—too little lube, too little

time—and fisting could land you in the hospital, at the morgue, or on the Drudge Report. While there's tons of good info on the web about vaginal fisting (gotta love that vaginal-fisting entry on Wikipedia), I urge wannabe fisters to invest in a copy of *A Hand in the Bush: The Fine Art of Vaginal Fisting* by Deborah Addington.

Oh, and those watches and wedding bands, beginning fisters? Remove 'em or lose 'em.

There's tons of advice from Savage Love readers for AWOL, the microdicked reader with problems of his own, at www.thisstranger.com/savage/microdick.

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